No 8052.85

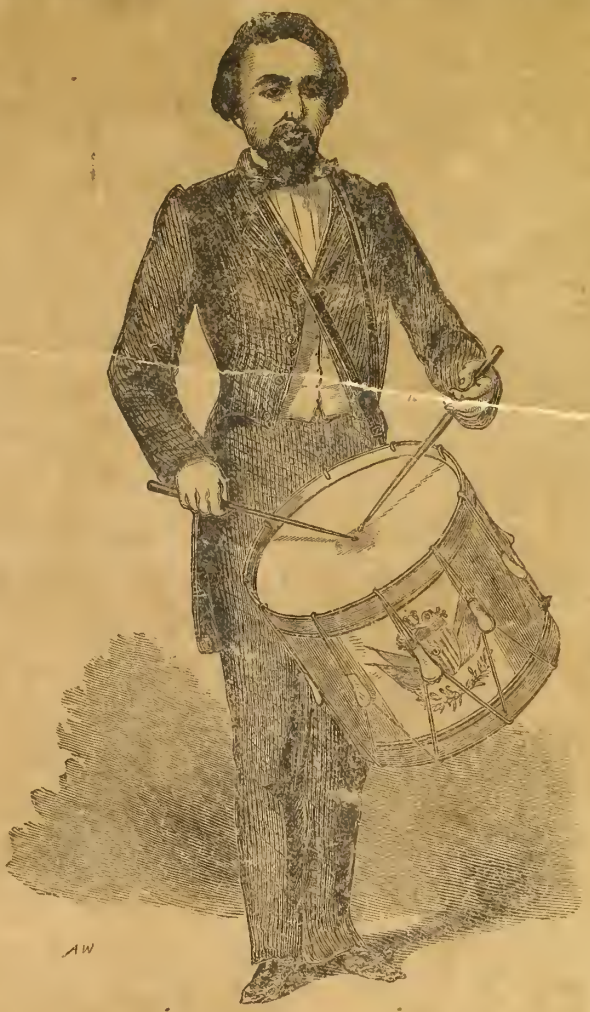
GIVEN BY

Oliver Dalson

THE

MODERN SCHOOL

FOR



THE

DRUM.

BOSTON:

PUBLISHED BY OLIVER DITSON & COMPANY,

SHINGTON STREET.

PRESENT

Public Library of the City of Boston

BOSTONIA
CONDITA AD
1630.

By Oliver Dixon & Co.
Received Dec. 20 1859. 132365

THE

MODERN SCHOOL FOR THE DRUM.

CONTAINING

Full Instructions, and a Choice Collection of Music,

FOR

FIFE AND DRUM.

PUBLIC LIBRARY
OF THE

BY

O. W. KEACH & B. A. BURDITT.

[Price 50 cts.]

BOSTON:
PUBLISHED BY OLIVER DITSON & COMPANY.
277 WASHINGTON STREET.

PREFACE.

The Modern Drum School, is confidently offered to the Public as a thorough and concise method of learning the art of Drumming. Hitherto, books intended to give instruction in Drum beating, were almost useless, owing to the unintelligible manner or system of instruction. In the Modern School, the System of Professor Keach, (recommended by Edward Kendall, the greatest of Drummers as well as of Buglers), is used as being the best, imparting to the pupil, who faithfully adheres to the rules and practice, all that is needful to make a good Dru

Entered, according to Act of Congress, in the year 1859, by O. Ditson & Co., in the Clerk's Office of the District Cou

A. B. KIDDER'S MUSIC TYPOGRAPHY.

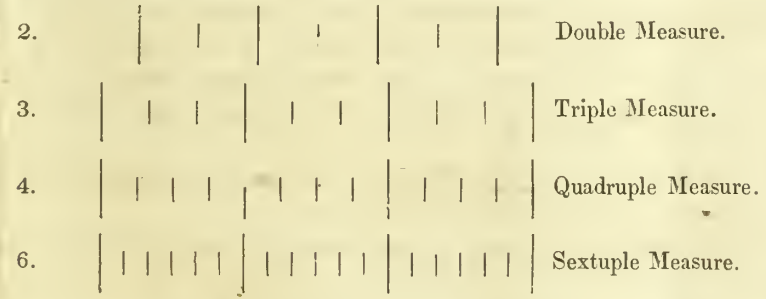
ELEMENTS OF MUSIC.

OF BARS, MEASURES, AND KINDS OF TIME.

Perpendicular lines, with the spaces between them, are termed *Bars* and *Measures*, thus:

bar. | measure. | measure. | measure. | bar.

In order to give variety to the time in music, the measures are divided into parts, usually denoted by figures, thus:*



NOTE.—Let the teacher turn to different pieces of music, and request the pupils to name the kind of time of each piece, until ready answers are obtained.

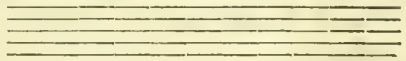
* Some writers designate double measure by the letter C with a bar across, thus ¢; and quadruple time by the letter C, thus C.

Let the learner count two to double, three to triple, four to quadruple, and six to sextuple measure in a loud, clear, and deliberate manner, at the same time marking the counts with the foot *softly*.

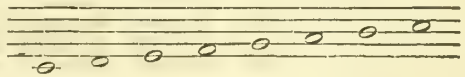
HIGH AND LOW SOUNDS, OR MELODY.

A regular series of eight notes, all differing in pitch, is termed the *Diatonic Scale*. The numerals, one, two, three, &c., are used to designate these eight sounds. The first seven letters of the alphabet are also used; C being applied to one, D to two, E to three, F to four, G to five, A to six, B to seven, and C again to eight.

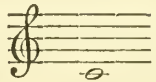
Five lines and four spaces, thus:



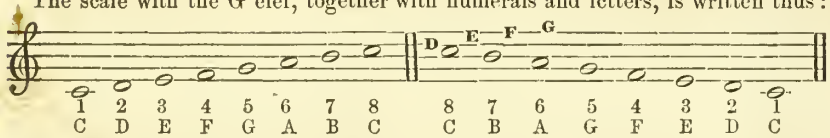
constitute what is called the Staff, and it determines the pitch of sounds. Each line or space in the staff is called a Degree, making nine in all; and as the compass of voices and instruments is much greater than the staff of five lines will allow, added lines below and above are used to any extent which may be necessary. The diatonic scale is placed on the staff, thus:



Characters called *clefs* are used to denote where **1** of the scale is written:

thus: 

The scale with the G clef, together with numerals and letters, is written thus:



In analyzing the diatonic scale, there are seven intervals; viz. five major and two minor seconds.

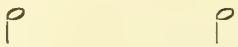
From 1 to 2 is a major, 2 to 3 major, 3 to 4 minor, 4 to 5 major, 5 to 6 major, 6 to 7 major, 7 to 8 minor seconds. This order of intervals must be strictly enforced, or false intonation will arise—a habit that every performer should carefully avoid.

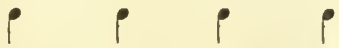
REMARKS.—The terms *whole* and *half tones* are deservedly discontinued by many of our best teachers, and the more correct terms of *major* and *minor seconds* substituted. A whole tone is a *sound*, and not an *interval* or *distance* from one sound to another. Besides the above-named intervals, we have thirds, fourths, fifths, &c.

OF THE CHARACTERS USED TO DENOTE THE LENGTH OF SOUNDS.

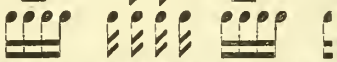
Notes represent the length of sounds, and are written as follows:

Whole Note, or Semibreve, equal to

Two Halves or Minims,  equal to

Four Quarters, or Crotchets,  equal to

Eight Eighths, or Quavers, ,

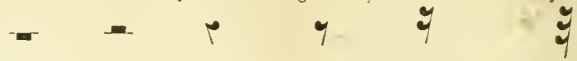
Sixteen Sixteenths, or Semiquavers.  ,

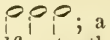
Thirty-two Thirty-seconds, or Demisemiquavers.

RESTS AND DOTTED NOTES.

Characters indicating silence in music are termed rests, and eac corresponding rest, thus:

Whole rest Half rest. Quarter rest. Eighth rest, Sixteenth rest. Thirty-seco



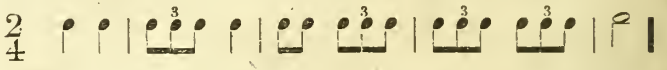
A dot after a note or rest adds one half to its value; thus, a note is equal to three halves  ; a equal to three ; thus, , is equal to three half rests, thus, ; a equal t

A second dot adds one half to the first dot, thus:

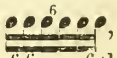
is equal to ; is equal to , &c

MISCELLANEOUS CHARACTERS IN MUSIC.

A figure 3 placed over three notes, thus: shows that th... played in the time of two of the same kind; for example, thus:



A Double Bar, thus: denotes the end of a strain or line in poetry.

The figure 6, thus:  , placed over six notes, shows that they are to be played in the time of four of the same kind.

Dots placed in a piece of music, thus: , denote that it is to be repeated, and they are called Repeats.

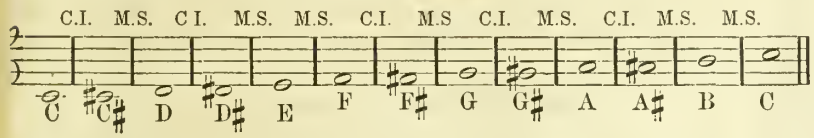
A Pause or Hold, over a note or rest, thus: , denotes a suspension of the time.

The pause is frequently placed over a bar: it has then the same effect as when placed over a rest.

THE CHROMATIC SCALE.

Out of every major second of the diatonic scale, two intervals can be procured by the use of the sharp (♯) or flat (♭). The sharp elevates a sound before which it is placed, a *chromatic* interval, and the flat depresses it a *chromatic* interval. A series of twelve intervals is called the *Chromatic* Scale, thus:

The following Letters are applied to the Chromatic Scale.



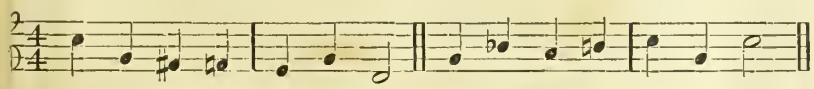
NOTE.—When naming the chromatic intervals by numerals, say—Sharp one, sharp two, flat six, flat seven, &c.; but when naming them by letters, C sharp, D flat, E flat, &c.

The pupil will observe, that from any letter to the same made flat or sharp, the interval is a chromatic one; and from any letter to the next above or below, in the chromatic scale, the interval is a minor second.

Questions. What is the interval from C to C♯ (sharp)? C♯ to D, &c.? C to B in descending? B to B♭ (flat)? B♭ to A? A to A♭? &c.

The influence of a sharp extends from measure to measure, until a note interferes which is on a different degree from that before which it is placed.*
A Natural (♮) is used to contradict or take away the power of a flat or sharp.

EXAMPLE.



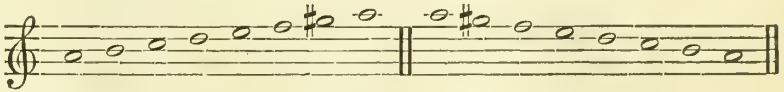
* When a note succeeds one that has been made flat or sharp, *without a note intervening* on another degree of the staff, the effect of the accidental continues, although in another measure.

After a *sharped* tone, the ear naturally expects the next above; but after a *flatted* tone, the next below.

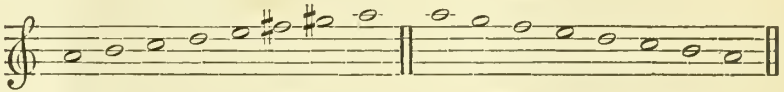
EXAMPLE.

MINOR SCALE.

There is yet another scale in music, called the *Minor* or *soft* mode. It consists of seven intervals, and has two forms or progressions; thus:



is called the *Harmonic form*, and thus:



is termed the *Melodic form*. The seconds are as follows in the *Harmonic* form: from one to two a major second; from two to three, minor; three to four, and four to five, major seconds; five to six, minor second; six to seven, an extended second; and seven to eight, a minor second. The same progression is observed in descending.

In the *Melodic* form of the minor scale, the intervals occur as follows, viz.: from one to two, a major second; two to three, a minor second; three to four, four to five, five to six, and six to seven, all major seconds; and seven to eight, a minor second. The descending scale in the melodic form differs, viz.: from eight to seven, and seven to six, major seconds; six to five, a minor second; five to four, and four to three, major seconds; three to two, minor second; two to one, major second.

Question as follows on the Harmonic form.—How many major seconds has the harmonic form, and between which numerals do they occur? How many minors? Between which numerals does the extended second occur? Is the form the same descending as ascending? &c.

Question as follows on the Melodic form.—How many major and minor seconds has the melodic form of the minor scale ascending, and between which numerals do they occur? Name the seconds descending. In what respect does this form of the scale differ from the *Harmonic form?* How does it differ from the major scale? &c.

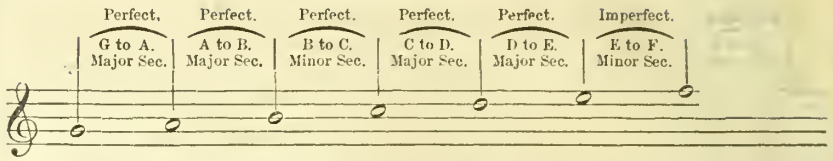
The scale of A minor has the same signature that C major has; hence some guide is necessary to distinguish between the two. When the signature is natural, and any part commences on A, it is generally in the minor mode. When sharp five occurs often, the piece of music is generally in A minor. After hearing some minor music, the ear will enable one to decide whether it is in the major or minor mode. But as the key or mode is constantly varying in most pieces of music, it is impossible to decide with certainty in relation to the key, without some knowledge of modulation, &c.*

TRANSPOSITION OF THE SCALE.

When a scale of eight sounds occurs, founded on any letter, the order of intervals being from one to two and from two to three, major seconds; three to four, a minor: four to five, five to six, and six to seven, major seconds; and seven to eight, a minor second: it is named after the letter on which **1** is written. Thus, if **1** is written on C, it is called the scale of C; if on D, the scale of D; if on E, the scale of E, &c. When a piece of music commences in the key of C, (although other keys may be introduced in the course of the piece by means of accidentals), the signature is said to be natural, or, in other words, there are no flats or sharps used at the commencement. But when a piece of music has flats or sharps placed at the commencement, it is said to be transposed. The signature (or number of flats or sharps) placed at the commencement of a piece of music will decide the key. The pupil will take notice in transposing the scale, that the same order of intervals as in the key of C must be preserved, *i. e.*, from three to four and seven to eight must be minor seconds, and all the rest major seconds. In the first regular transposition of the scale by fifths, G becomes **1** of the new scale, thus:

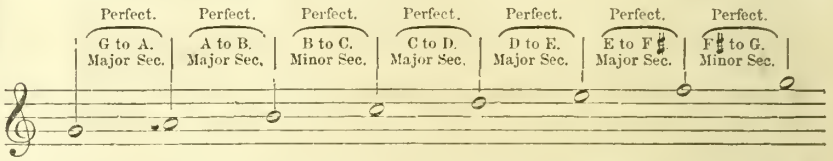
* For extended illustrations and instructions in Modulation, see Woodbury's "*Elements of Musical Composition and Thorough Base,*" published by DITSON & Co.

Scale in the Key of G Imperfect.



The above example is not, strictly speaking, in the key of G, although we take G as **1**. When F sharp is introduced, then, *and then only*, the transposition takes place, thus:

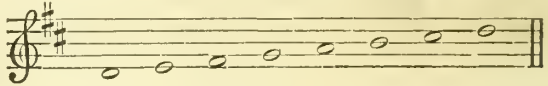
Scale in the Key of G Perfect.



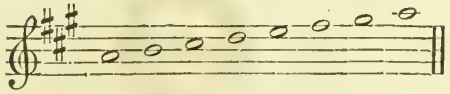
The same method is followed in all the transpositions by sharps, viz., the fifth above or fourth below is taken as **1** of a new key, in every succeeding transposition, and an additional sharp will be required also in every succeeding transposition.

Question as follows.—What do you understand by the transposition of the scale? *Ans.* When any other letter besides C is taken as **1** of a new scale, and accidentals are introduced. When is the scale said to be in its natural position? What letter is used to designate the natural key? What is the signature to C? In transposing the scale what order of intervals should always be preserved? What is the first transposition? *Ans.* To G, the fifth of C. What is the signature to G? If F is not sharped, how many intervals would be wrong. What would be the interval from six to seven without the F sharp? What should it be, &c.?

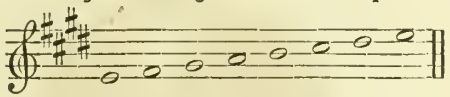
Key of D. Signature two Sharps.



Key of A. Signature three Sharps.



Key of E. Signature four Sharps.

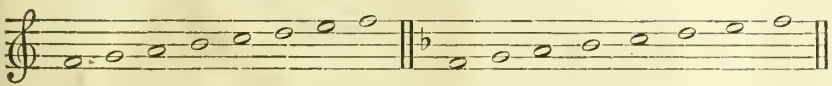


For extended instructions and illustrations in Modulation, see "Woodbury's Elements of Musical Composition and Thorough Base."*

TRANSPOSITION BY FLATS.

First transposition of the scale by fourths. To transpose the scale by flats we take the fourth (instead of the fifth) for every new scale. F is the fourth of C, hence it is **1** of the new scale (key of F), thus:

Imperfect—Because B is not Flat. Perfect—Because B is Flat.



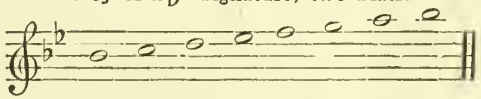
The order of intervals must be the same in the flat keys as in the sharps. By analyzing the perfect example above, we find that from F to G is a major; G to A, a major; A to B♭, (three to four), a minor; B♭ to C, a major; C to D, a major; D to E, a major; E to F, a minor second.

Question something as follows:—What is the signature to the key of F? *Ans.* One flat. What letter is flat? B. Why do we flat? To regulate the order of intervals. Name the letters as they occur in this scale. The flat keys are transposed a fourth instead of a fifth, and flats are used instead of sharps to regulate the order of intervals—the fourth of each new scale being flatted instead of the seventh being sharped, as in the sharp keys, &c.

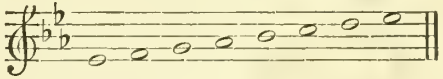
* This work has just been revised, and is now published by OLIVER DITSON AND COMPANY, Boston. It contains complete rules to arrange for the orchestra; also the brass and clarionette bands, with scales for all the instruments. The whole work can be sent through the Post-Office at 50c., making it the cheapest work of the kind ever published.

Second, third, and fourth transposition by flats, stand thus:

Key of B♭—Signature, two Flats.



Key of E♭—Signature, three Flats.



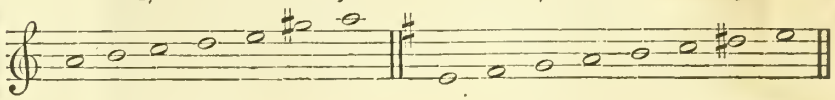
Key of A♭—Signature, four Flats.

CONTINUATION OF THE MINOR SCALE.

Every major has its relative minor scale, founded on the third letter below; *i. e.* the relative minor to C is A; to D, B, &c. The order of intervals in the minor scale is the same in all cases.

Question the Class as follows. What is the relative minor scale to G major? *Ans.* E. What is the signature of the relative minor to any major scale? The same as the major. What is the signature to E minor? One sharp. Is it necessary to introduce any accidentals in the minor scale? Yes: the seventh is always sharped, both in ascending and descending, in the harmonic form; but in the melodic form only in ascending. Which form of the minor scale is now generally used? The harmonic. Why? Because every note of the scale is susceptible of natural harmonies. What is the relative minor to A major? F sharp minor. To E major? C sharp minor. To F major? D minor. B flat major? G minor. E flat major? C minor. A flat major? F minor.

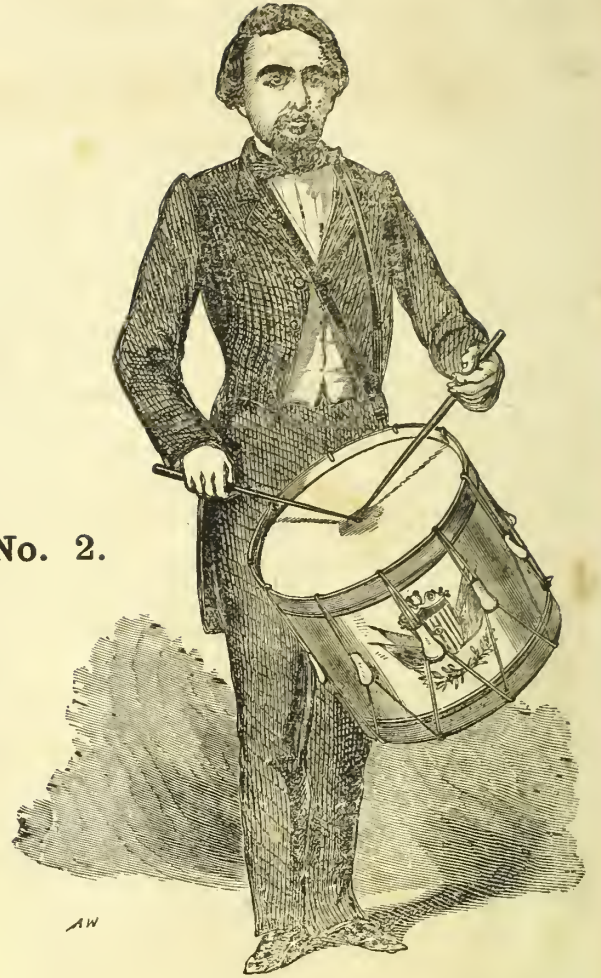
A Minor, Relative to C Major. E Minor, Relative to G Major.



No. 1.

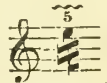
POSITION AT COMMENCING.

No. 2.



GENERAL POSITION.

EXPLANATION OF CHARACTERS AND MARKS USED IN THE MODERN DRUM SCHOOL.

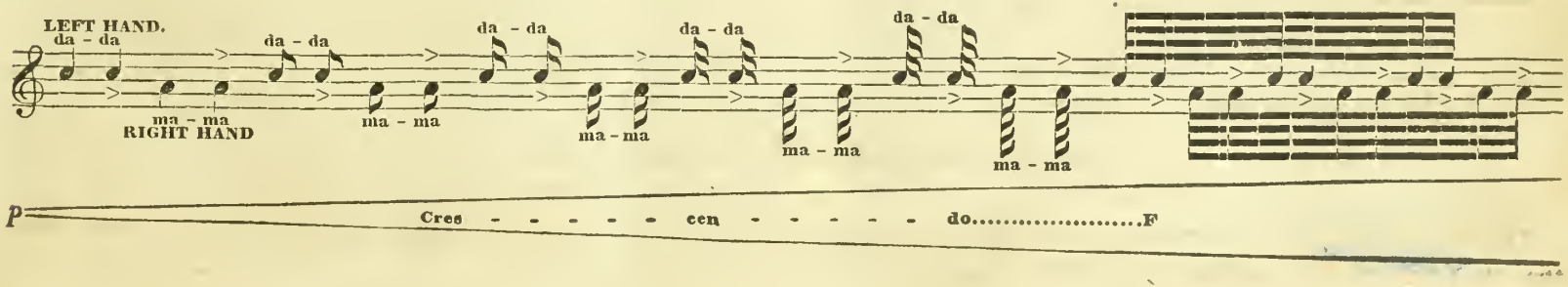
T. signifies a Tap, or a Tap beat; also signified by dots placed over the notes. *Fl.* signifies a Flam beat, also by a small note or appoggiatura before the principal note. This mark ∨ above the staff, signifies that the left hand stick is lifted up. The same mark below the staff ∨ signifies that the right hand stick is lifted up. This mark ◊ signifies that both sticks drop on the Drum Head at the same time, being used only in the even-stroke rolls, viz. the six, eight, and ten stroke, and are seldom used, not having a good finish to them. Figures placed over notes indicate the roll to be used, viz.  indicates that the five stroke roll is to be used, also with the seven, nine, or eleven-stroke rolls, the figures express the roll to be used. There is no limit to a good roll. The performer using his judgment in beating, except where it is marked. The letters *L. H.* left hand, above the staff, and the letters *R. H.* right hand, below the staff, indicate which hand to use, commencing always with the Left Hand.

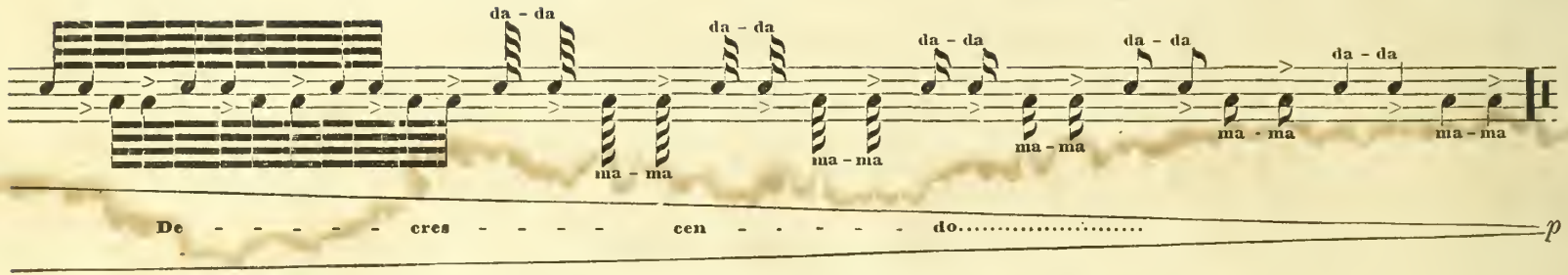
SCHOOL FOR THE DRUM.

No. I. THE ROLL.

DOUBLE STROKE ROLL, (OR TWO BEATS WITH EACH HAND ALTERNATELY.)

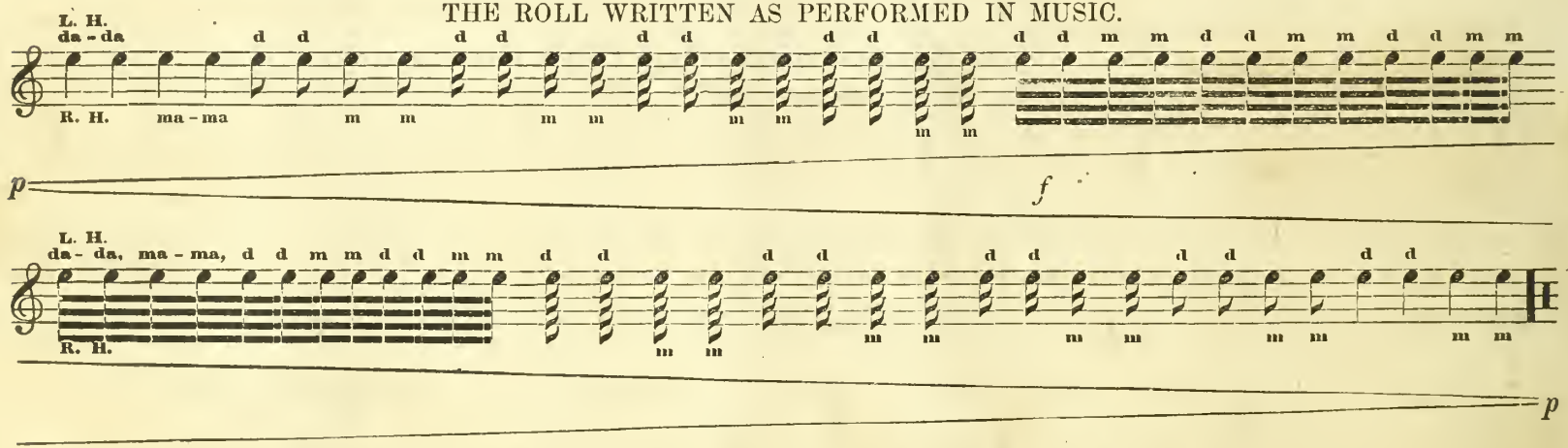
The Roll is the foundation of all drumming. The Roll being to the beginner on the Drum, what the Gamut is to a beginner on either a wind or stringed instrument. The pupil should commence beating the Roll very slow, holding the sticks as in Plate (No. 1,) dropping each time gradually as the time increases, and beating in the centre of the head, as in Plate (No. 2,) in a circle of about two inches, increasing the time until a close roll is beat; then decreasing the time until he beats as slow as at commencing. In commencing the Roll, two beats are made first with the left hand, (the second beat louder than the first,) then two beats with the right hand, (the second louder than the first.) In expressing the beats on the Drum, different words are used by teachers. We shall use as the best, the words Dada, and Mama; Dada for the left hand, and Mama for the right hand. To avoid confusion to the pupil, the lessons are written on different degrees of the staff; (but in scores, they are written in one space only.)





N. B. The Roll should be practised until the pupil is very familiar with the use of the sticks.

THE ROLL WRITTEN AS PERFORMED IN MUSIC.

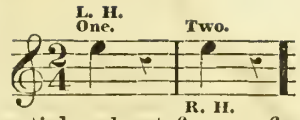


N. B. Most of the Exercises or Lessons are written without regard to time.

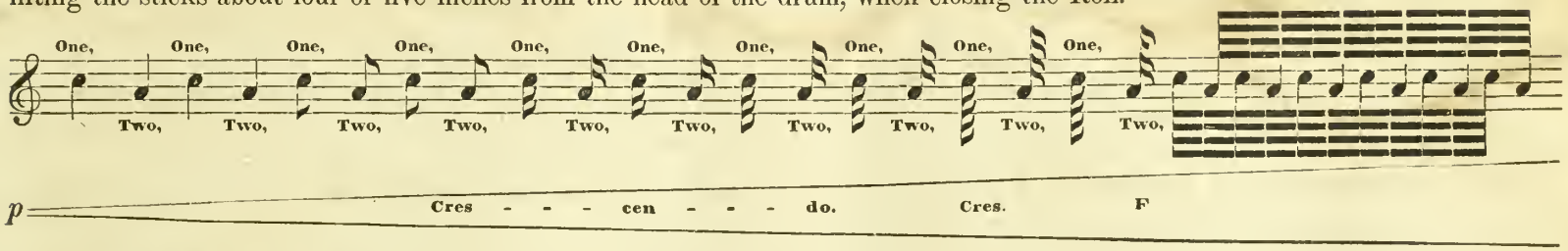
No. 2. THE SINGLE STROKE ROLL,

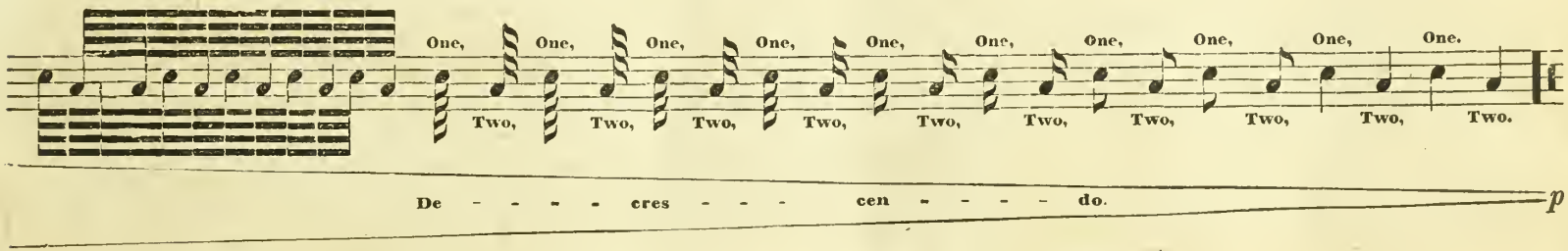
(OR ONE BEAT WITH EACH HAND ALTERNATELY.)

The Single Stroke Roll is used to give the pupil the use of the sticks, and to beat from hand to hand, or one tap or beat the other, first with the left hand, then with the right.

Thus: 

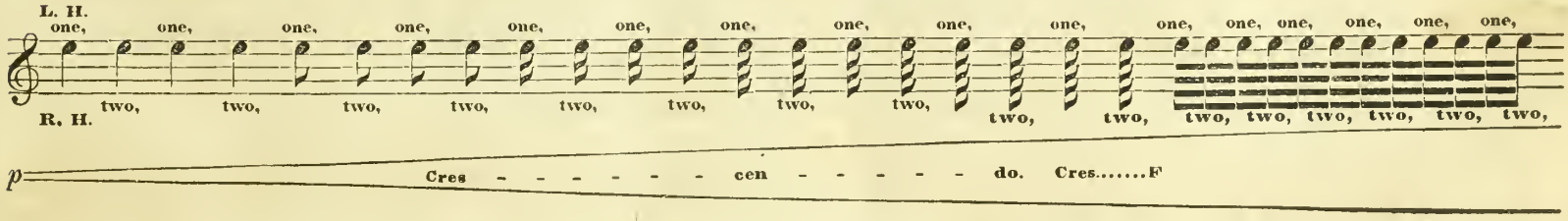
Commence beating slow, (as in the Double Stroke Roll,) counting one, two, one, two, &c., lifting the sticks about four or five inches from the head of the drum, when closing the Roll.

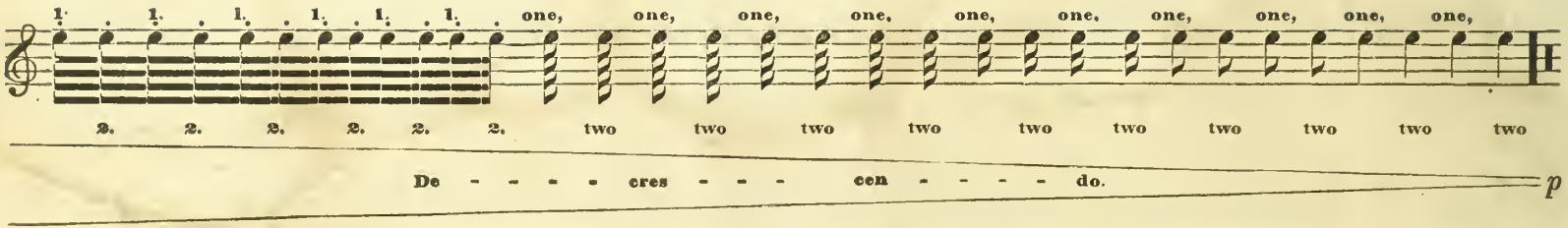




N. B. In closing the single stroke roll, hold the wrists firm, not using the elbows.

THE SINGLE STROKE WRITTEN AS PERFORMED IN MUSIC.

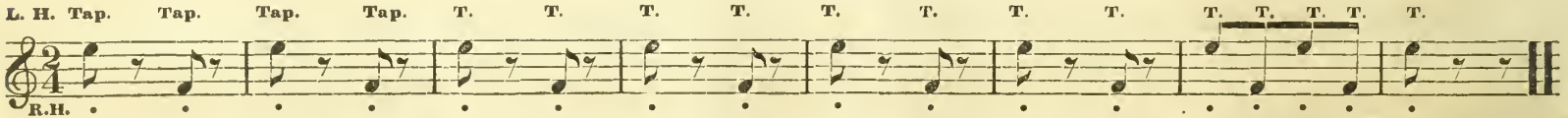




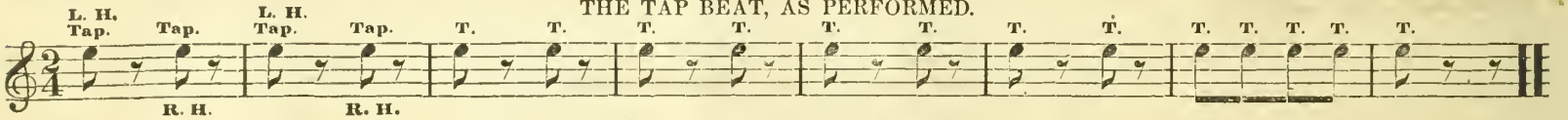
No. 3. THE TAP.

The Tap is expressed by a single note, (say eighth note) and is used in the Staccato movements, Commencing slow, with the left hand stick, using the word Tap, which is expressed by a T

THE TAP BEAT, AS AN EXERCISE.



THE TAP BEAT, AS PERFORMED.

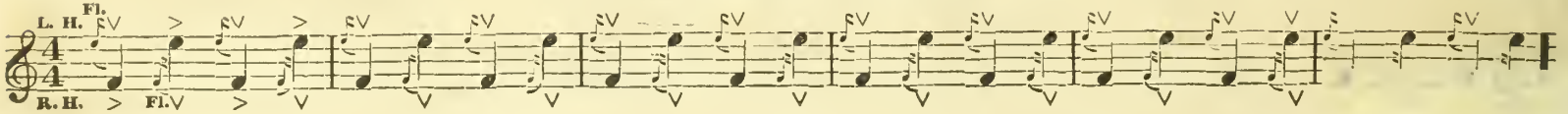


No. 4. THE FLAM.

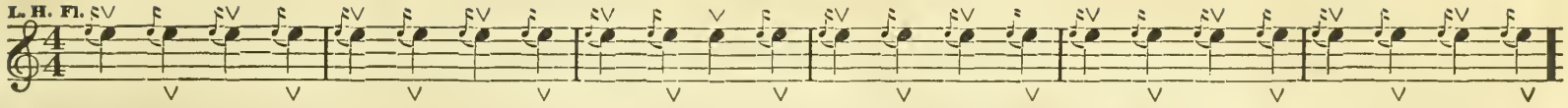
The Flam is used in beating fourth notes either in $\frac{4}{4}$ or $\frac{2}{4}$ time. Hold the sticks about two inches from the drum head, commencing slow, with left hand stick, lifting the right hand stick up quick about eight inches, beating from hand to hand, or first with left hand stick, and second with right hand, beating the second or large note louder than Flam or small note.

THE FLAM BEAT AS AN EXERCISE.

This character ∨ denotes which stick is lifted up.



THE FLAM BEAT AS PERFORMED.

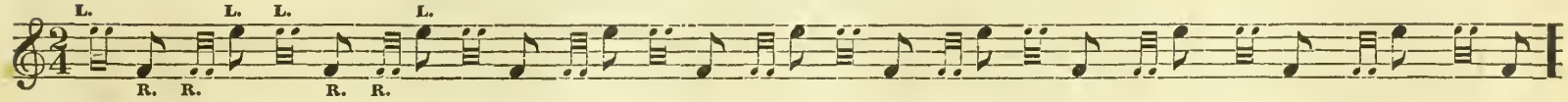


N. B. The Flam is in drumming, what the Appoggiatura is in other musical compositions, viz: a grace note.

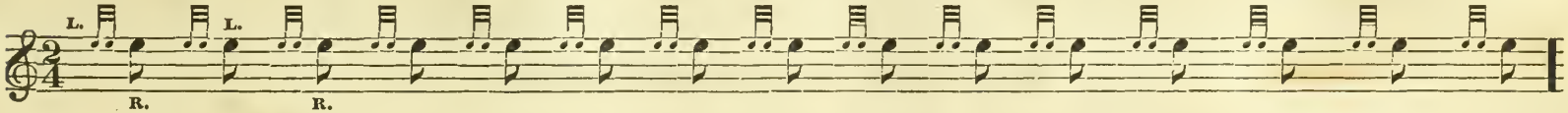
No. 5. THE RUFF.

OPEN BEAT.

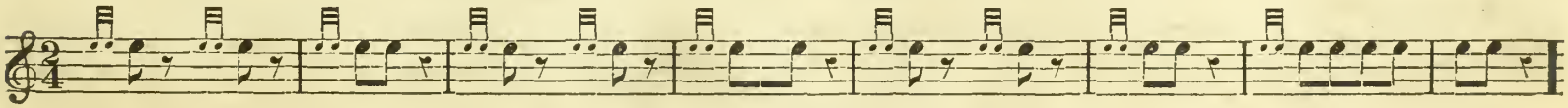
The Ruff, like the Flam, precedes the principal note or beat, giving it a martial finish.



THE RUFF AS PERFORMED.



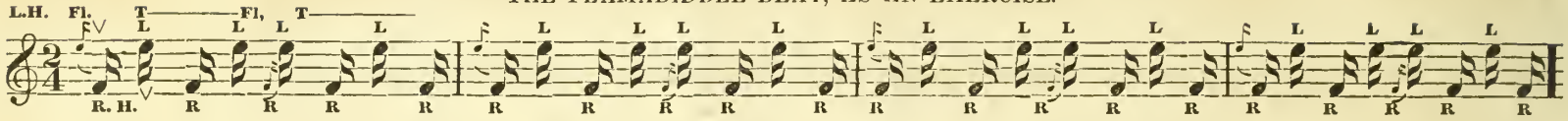
THE RUFF AS AN EXERCISE, (IN TIME.)



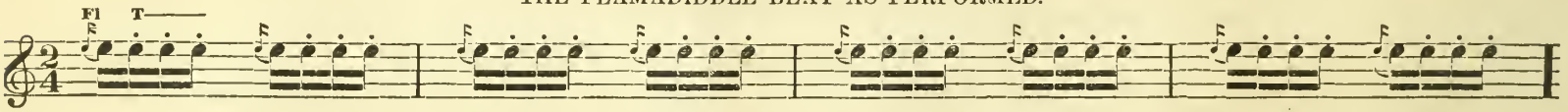
No. 6. THE FLAMADIDDLE.

The Flamadiddle is used in beating sixteenth notes either in $\frac{2}{4}$ or $\frac{4}{4}$ time.

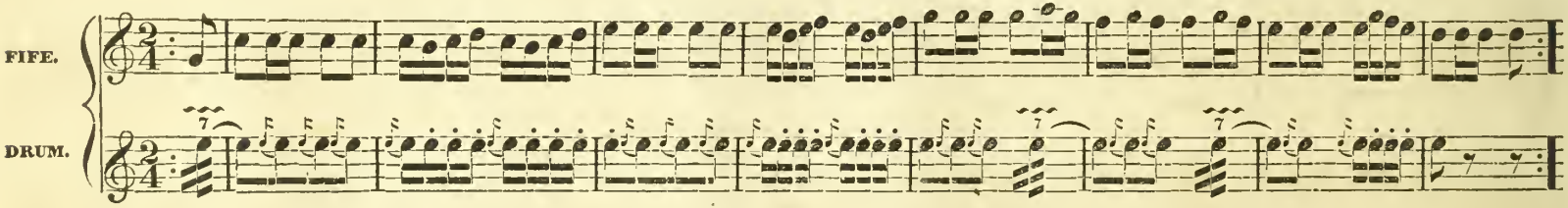
THE FLAMADIDDLE BEAT, AS AN EXERCISE.



THE FLAMADIDDLE BEAT AS PERFORMED.



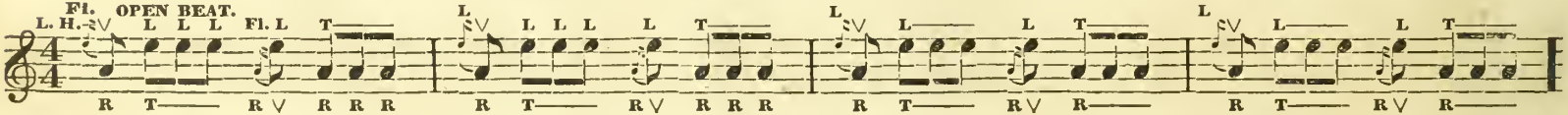
EXERCISE OF FLAMADIDDLE BEAT WITH FIFE AND DRUM.



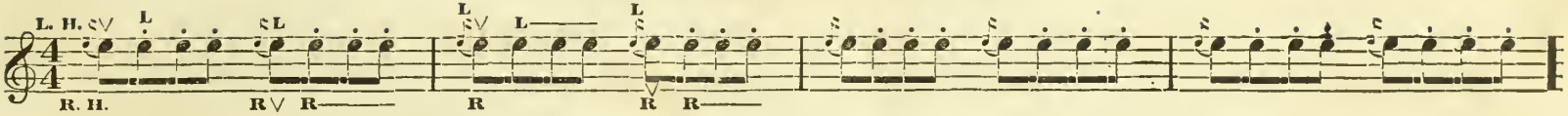
No. 7. THE SIDE FLAMADIDDLE.

The Side Flamadiddle is used in beating 8th notes, as in Parade Marches.

THE SIDE FLAMADIDDLE BEAT AS AN EXERCISE.

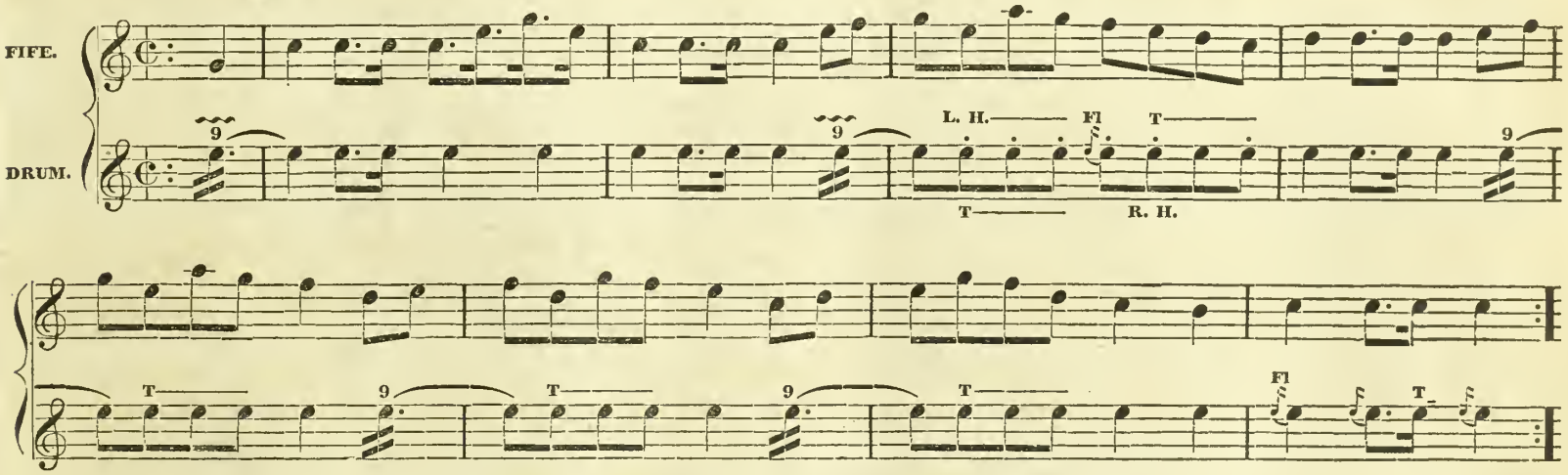


THE SIDE FLAMADIDDLE AS PERFORMED.



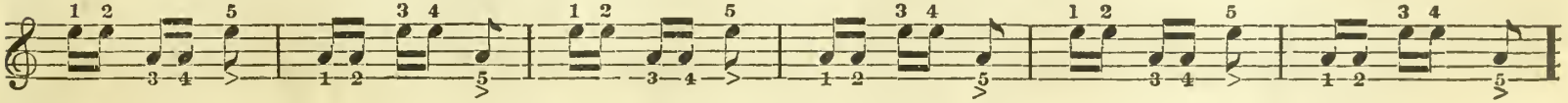
EXAMPLE OF SIDE FLAMADIDDLE BEAT WITH FIFE AND DRUM.

PARADE MARCH.

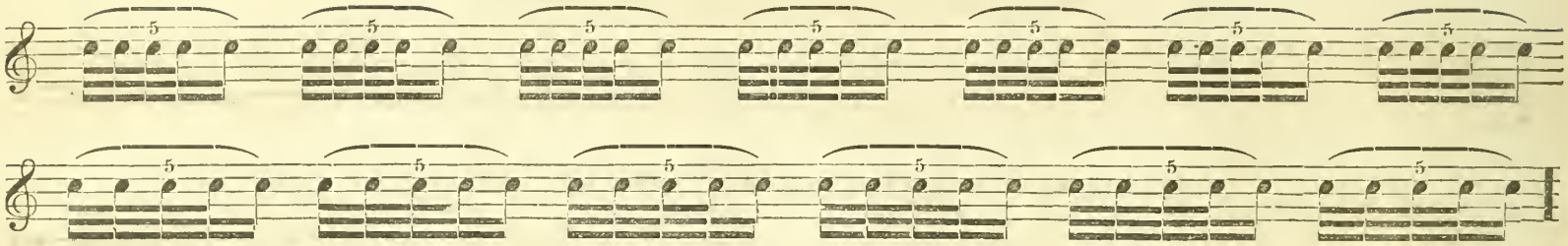


No. 8. THE FIVE STROKE ROLL.

THE FIVE STROKE ROLL AS AN EXEXCISE.

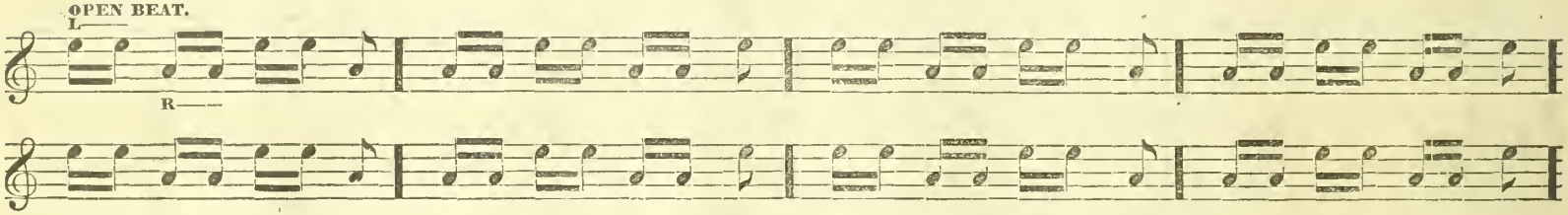


THE FIVE STROKE ROLL AS BEAT IN CLOSING.

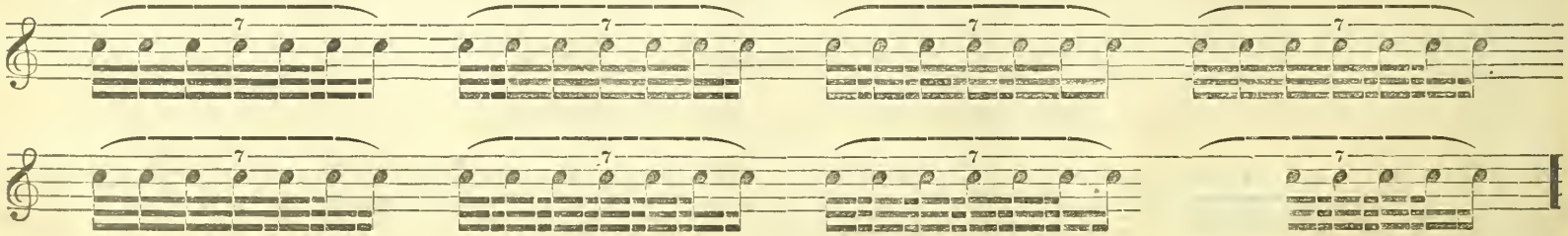


No. 9. THE SEVEN STROKE ROLL.

THE SEVEN STROKE ROLL AS AN EXERCISE.



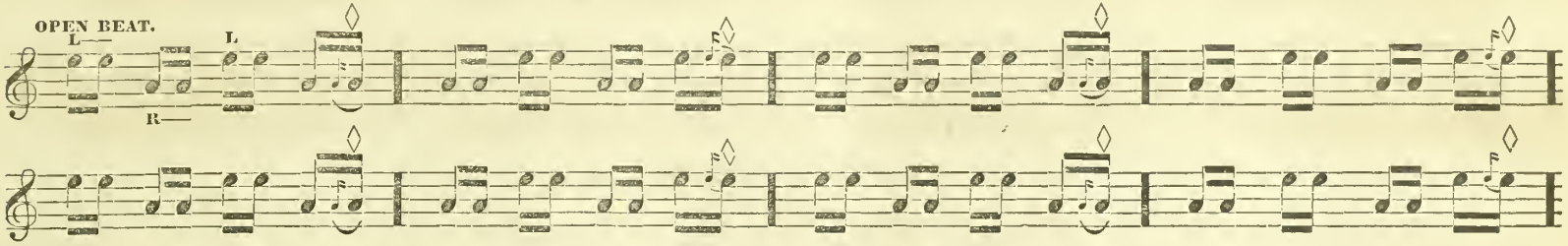
THE SEVEN STROKE ROLL AS BEAT IN CLOSING.



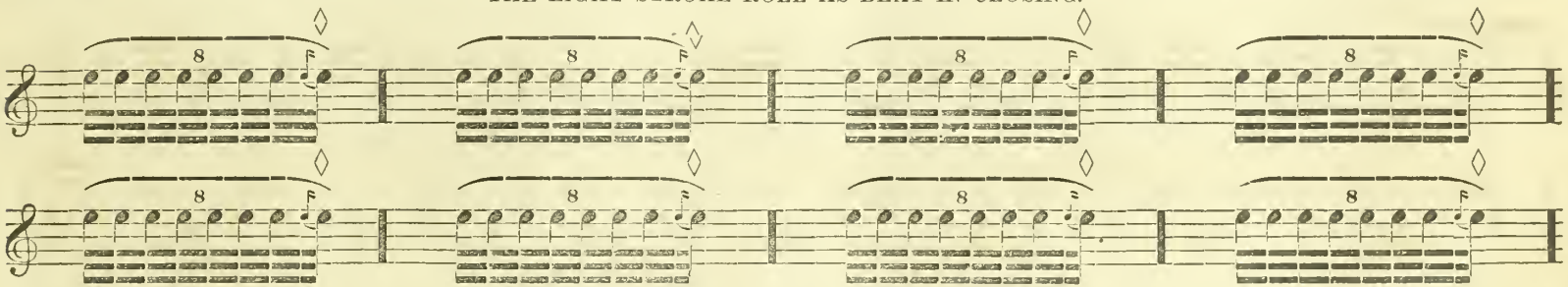
No. 10. THE EIGHT STROKE ROLL.

The Eight Stroke Roll is used in beating passages or chords where no pause is used. There is no finish to an even Stroke Roll in either eight or ten stroke, and the only way to give effect is for both sticks to drop at once on the drum head with a Flam beat.

THE EIGHT STROKE ROLL AS AN EXERCISE.

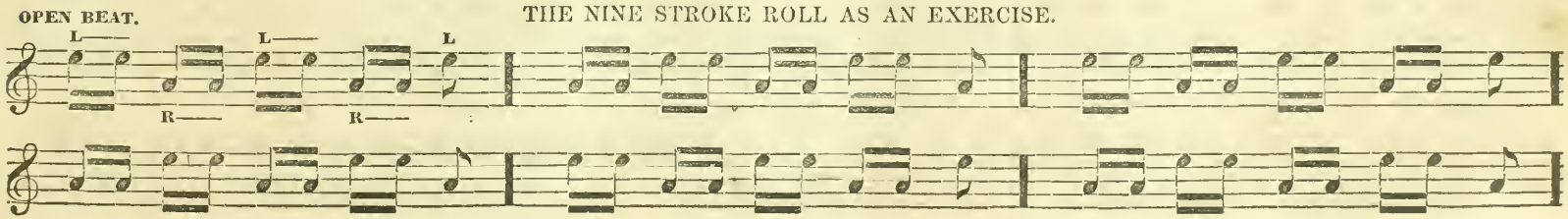


THE EIGHT STROKE ROLL AS BEAT IN CLOSING.

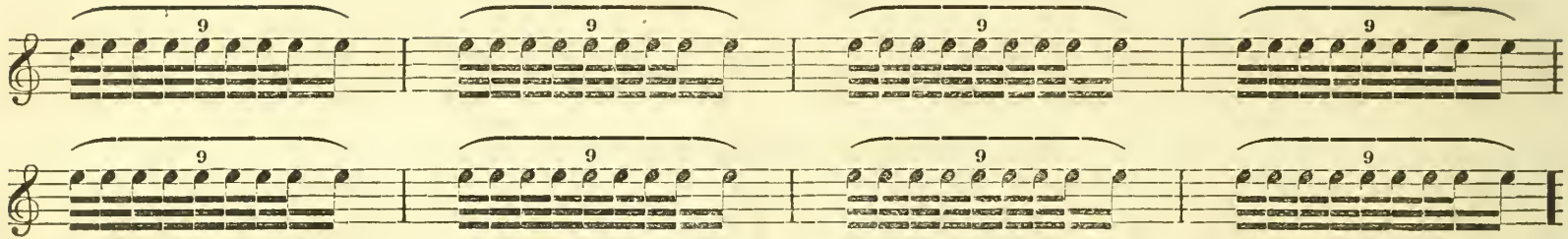


No. 11. THE NINE STROKE ROLL.

THE NINE STROKE ROLL AS AN EXERCISE.

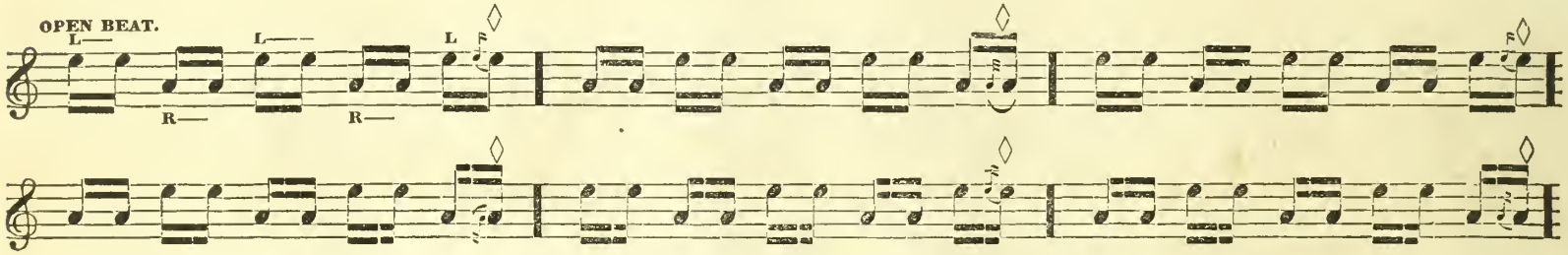


THE NINE STROKE ROLL AS BEAT IN CLOSING.

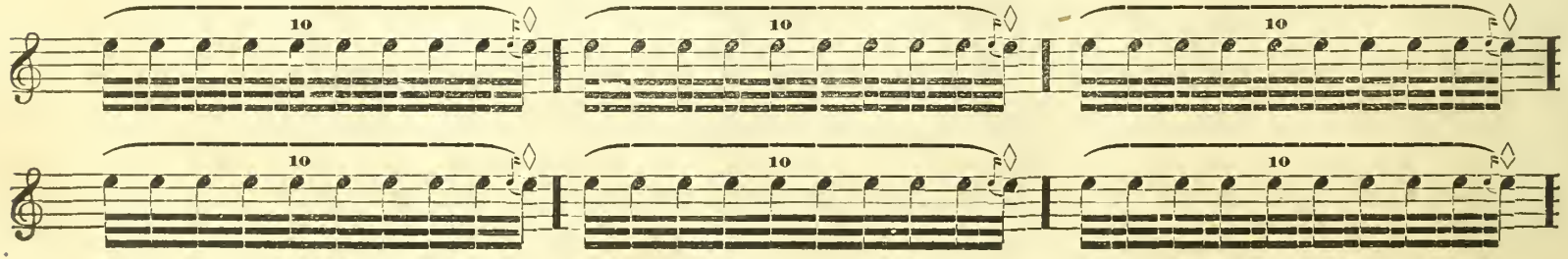


No. 12. THE TEN STROKE ROLL.

THE TEN STROKE ROLL AS AN EXERCISE.
(See Eight Stroke Roll.)

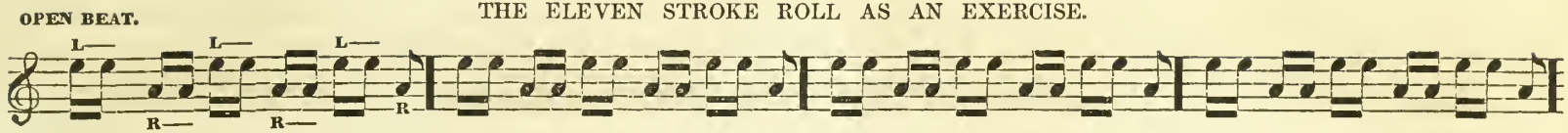


THE TEN STROKE ROLL AS BEAT IN CLOSING.

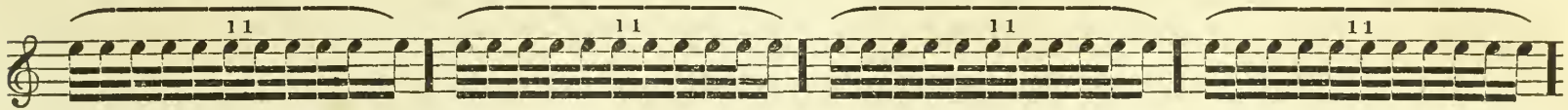


No. 13. THE ELEVEN STROKE ROLL.

THE ELEVEN STROKE ROLL AS AN EXERCISE.



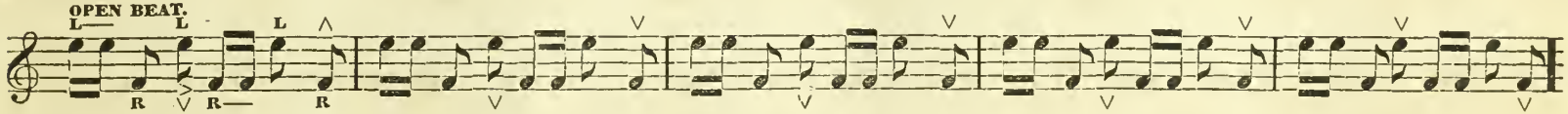
THE ELEVEN STROKE ROLL AS BEAT IN CLOSING.



No. 14. THE SINGLE DRAG.

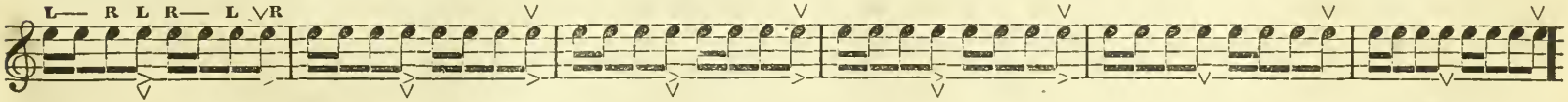
The Single Drag is used in Camp Duty in "Peas on the Trencher," to call the troops to Breakfast and Supper, always in $\frac{2}{4}$ time.

THIS EXERCISE IS FOR THE OPEN BEAT.



N. B. The fourth note in the bar, or group is accented with force.

THE SINGLE DRAG BEAT AS PERFORMED. (COMMENCING SLOW AND INCREASING THE TIME AS YOU PROGRESS.)

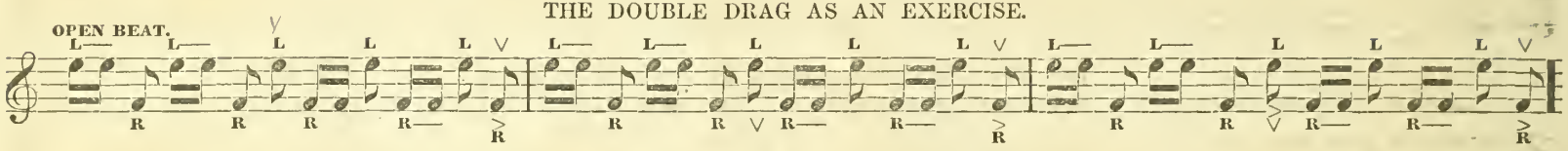


N. B. It is very difficult and almost impossible to express or designate every note in the Single and Double Drags, as well as in other beats or movements in Drumming; as the pupil with or without a Teacher will understand.

No. 15. THE DOUBLE DRAG.

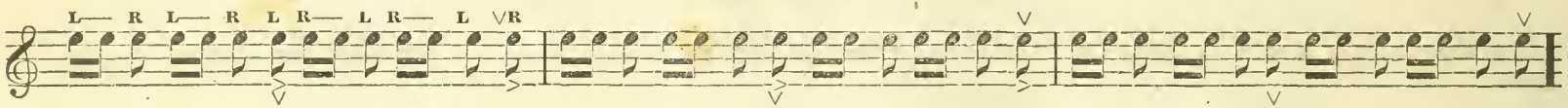
The Double Drag is used on camp duty in "Roast Beef," to call the troops to dinner, always in $\frac{6}{8}$ time.

THE DOUBLE DRAG AS AN EXERCISE.



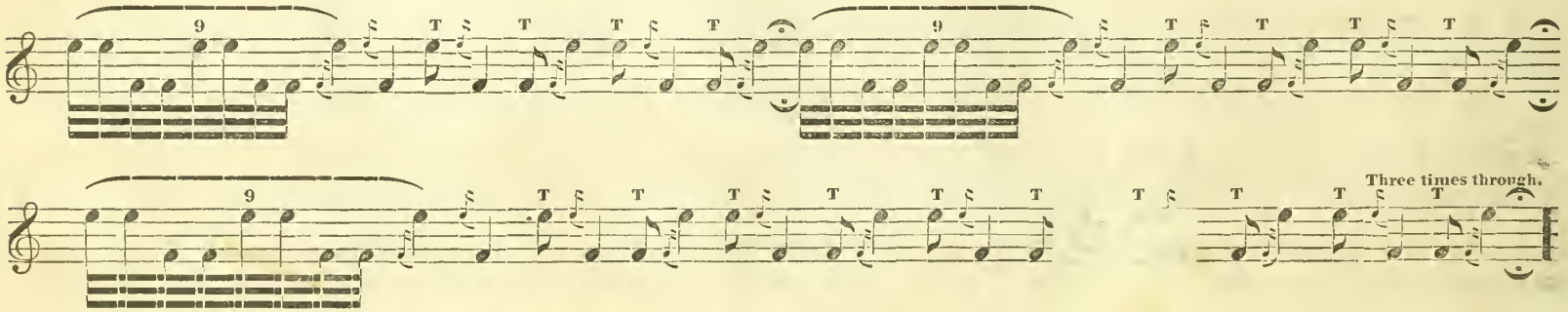
N. B. *Accent every seventh note forcibly.*

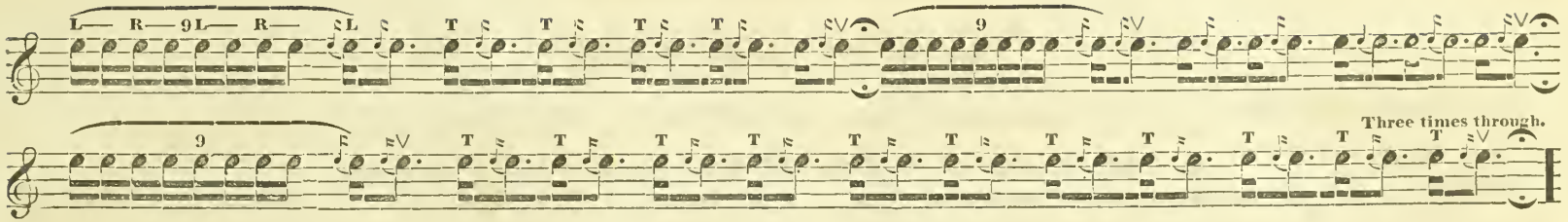
THE DOUBLE DRAG BEAT, AS PERFORMED, (COMMENCING SLOW AS IN THE SINGLE DRAG.)



No. 16. THE DRUMMER'S CALL.

The Drummer's Call is beat by the Major Drummer, to call the drummers to duty.

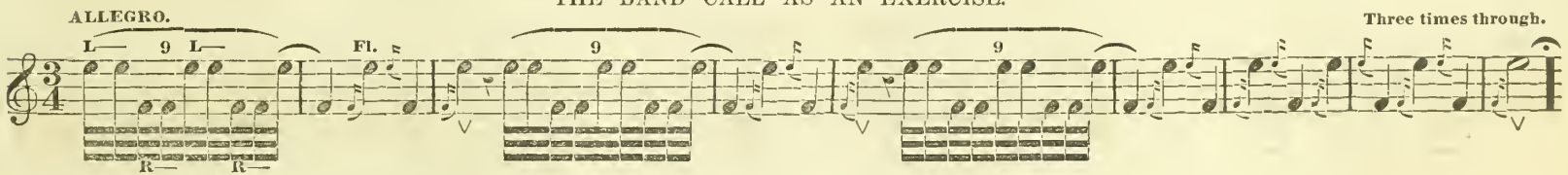




No. 17. THE BAND CALL.

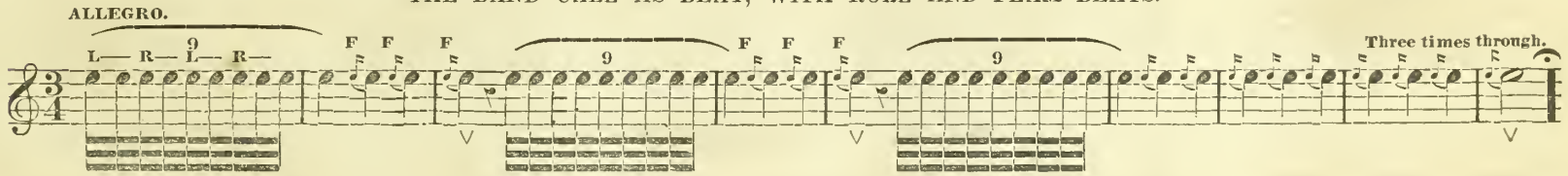
The Band Call is used by the drummer, to call the band together when dispersed, or off duty.

THE BAND CALL AS AN EXERCISE.

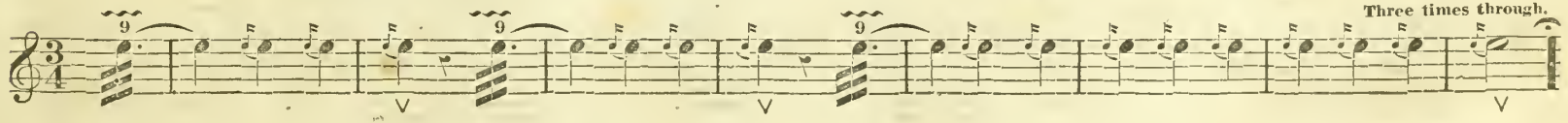


N. B. The small or appoggiatura notes are the Flam beats.

THE BAND CALL AS BEAT, WITH ROLL AND FLAM BEATS.



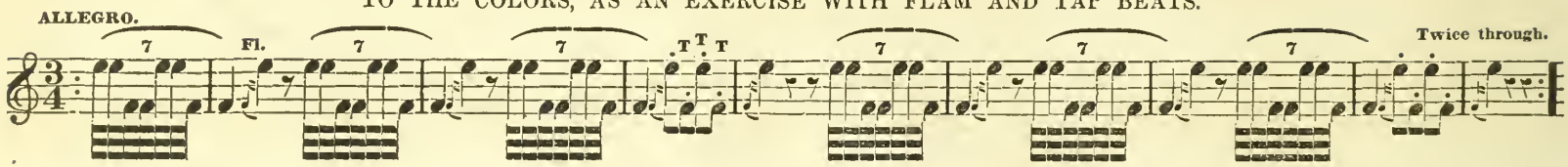
EXAMPLE OF THE NINE STROKE ROLL, ABBREVIATED IN THE BAND CALL.



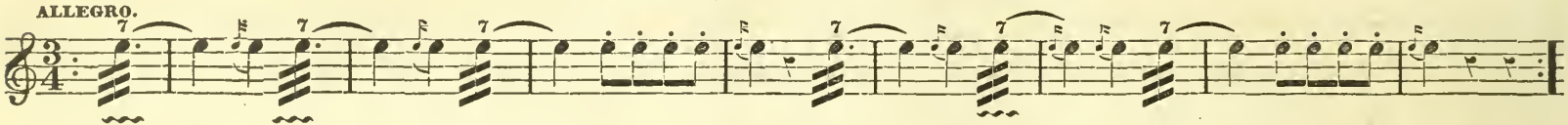
No. 18. TO THE COLORS.

To the Colors. This is beat by the drummers upon receiving the Colors of the Regiment.

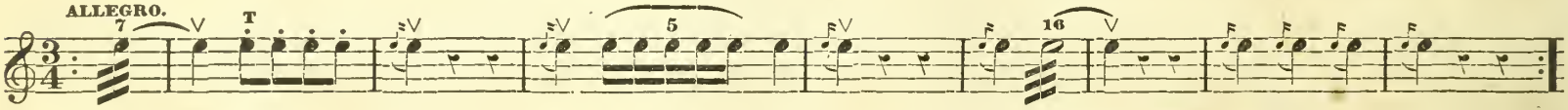
TO THE COLORS, AS AN EXERCISE WITH FLAM AND TAP BEATS.



TO THE COLORS, AS PERFORMED IN MUSIC.

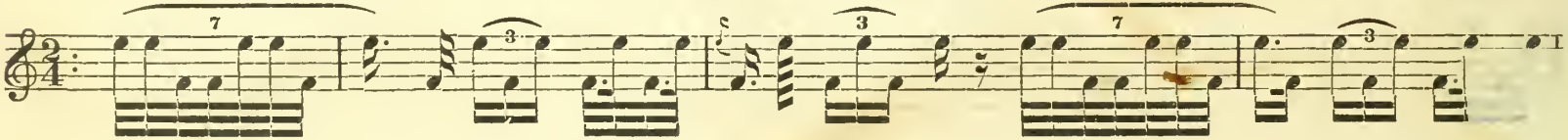


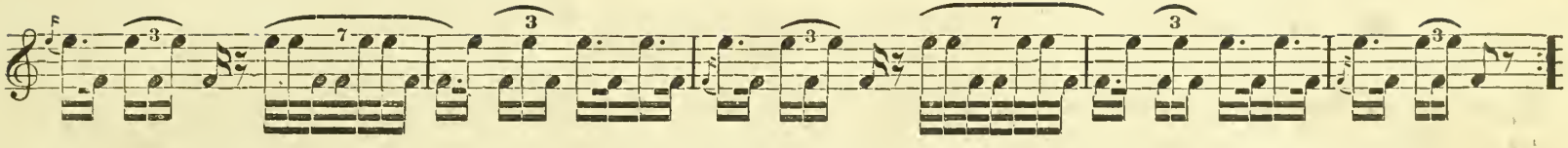
TO THE COLORS, AS LAID DOWN IN SCOTT'S TACTICS.



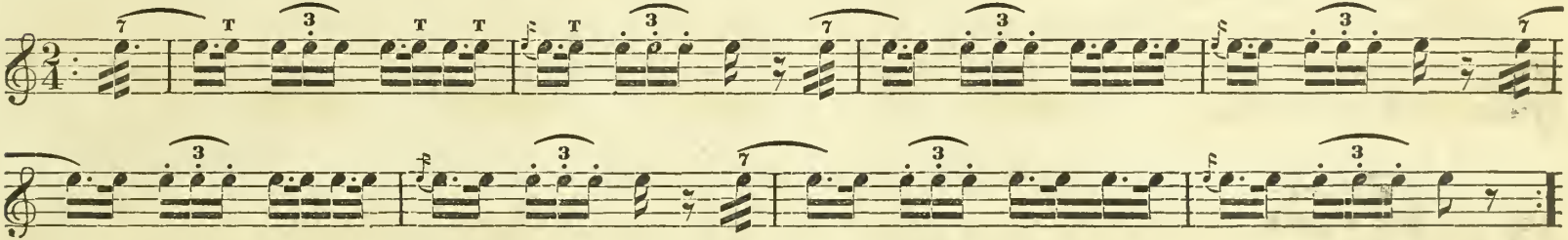
No. 19. THE ASSEMBLY.

The Assembly is used to assemble the troops for duty, in camp.





THE ASSEMBLY.

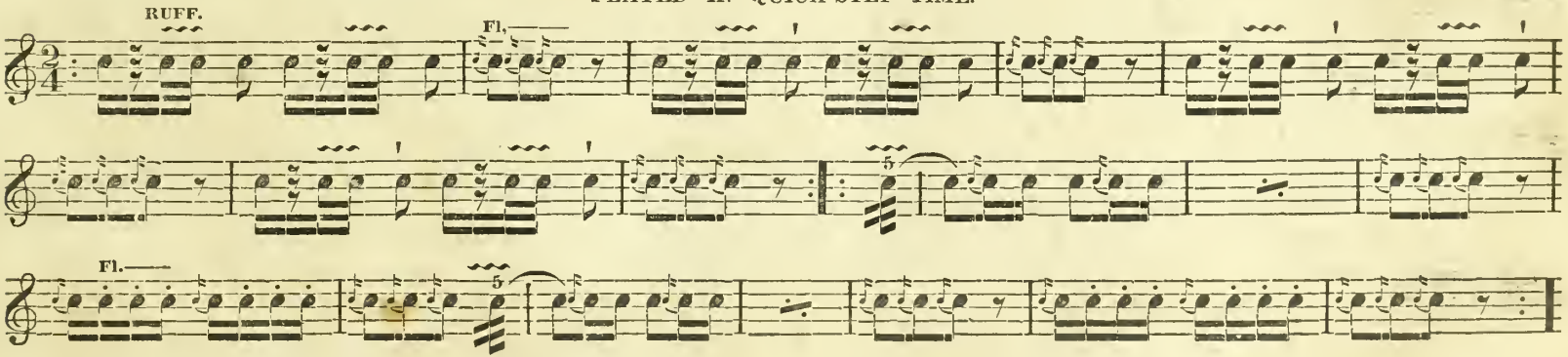


N. B. Played two or three times through, at the option of the drummer.

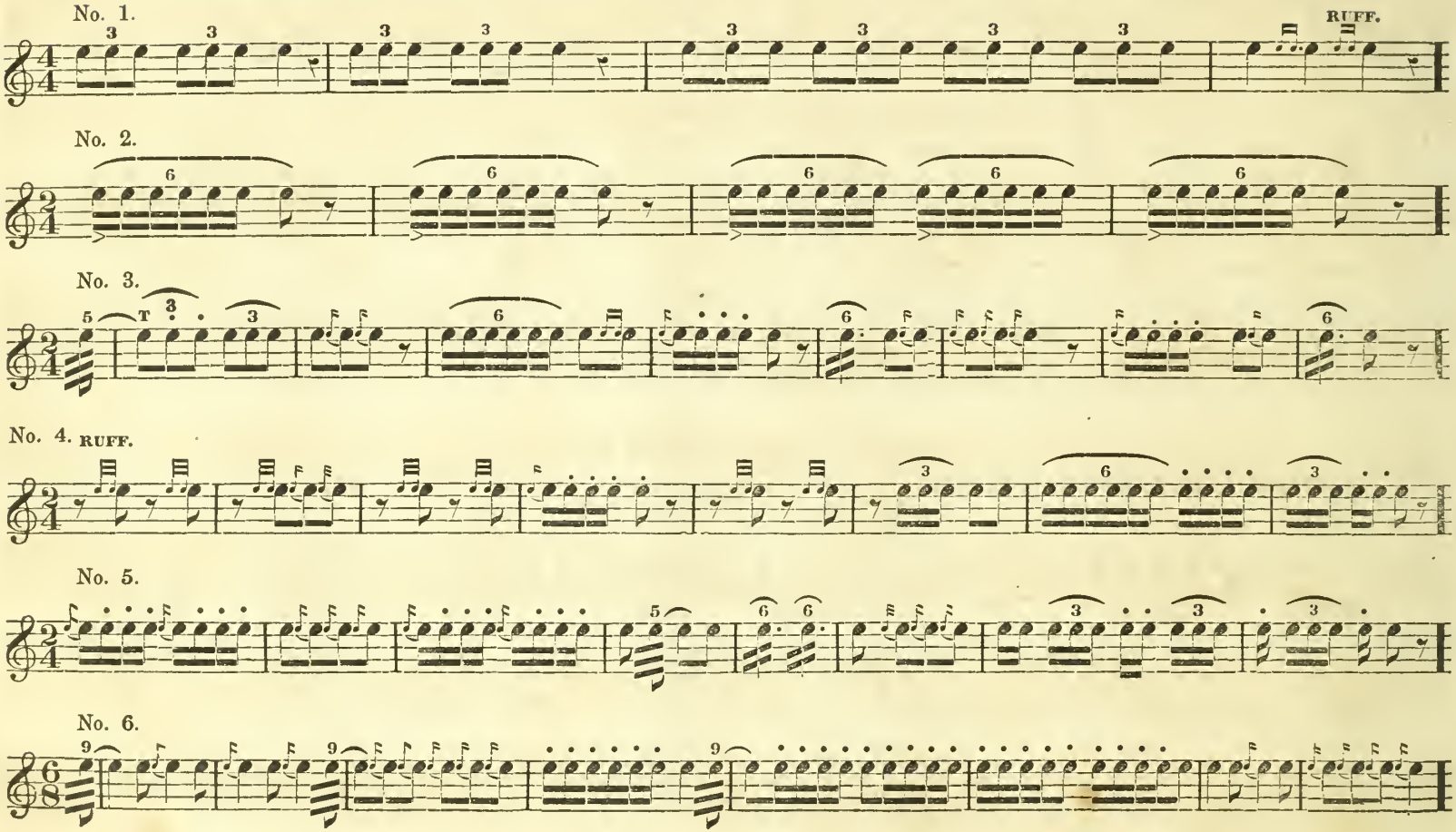
No. 20. THE GENERAL.

Played at the striking of the tents.

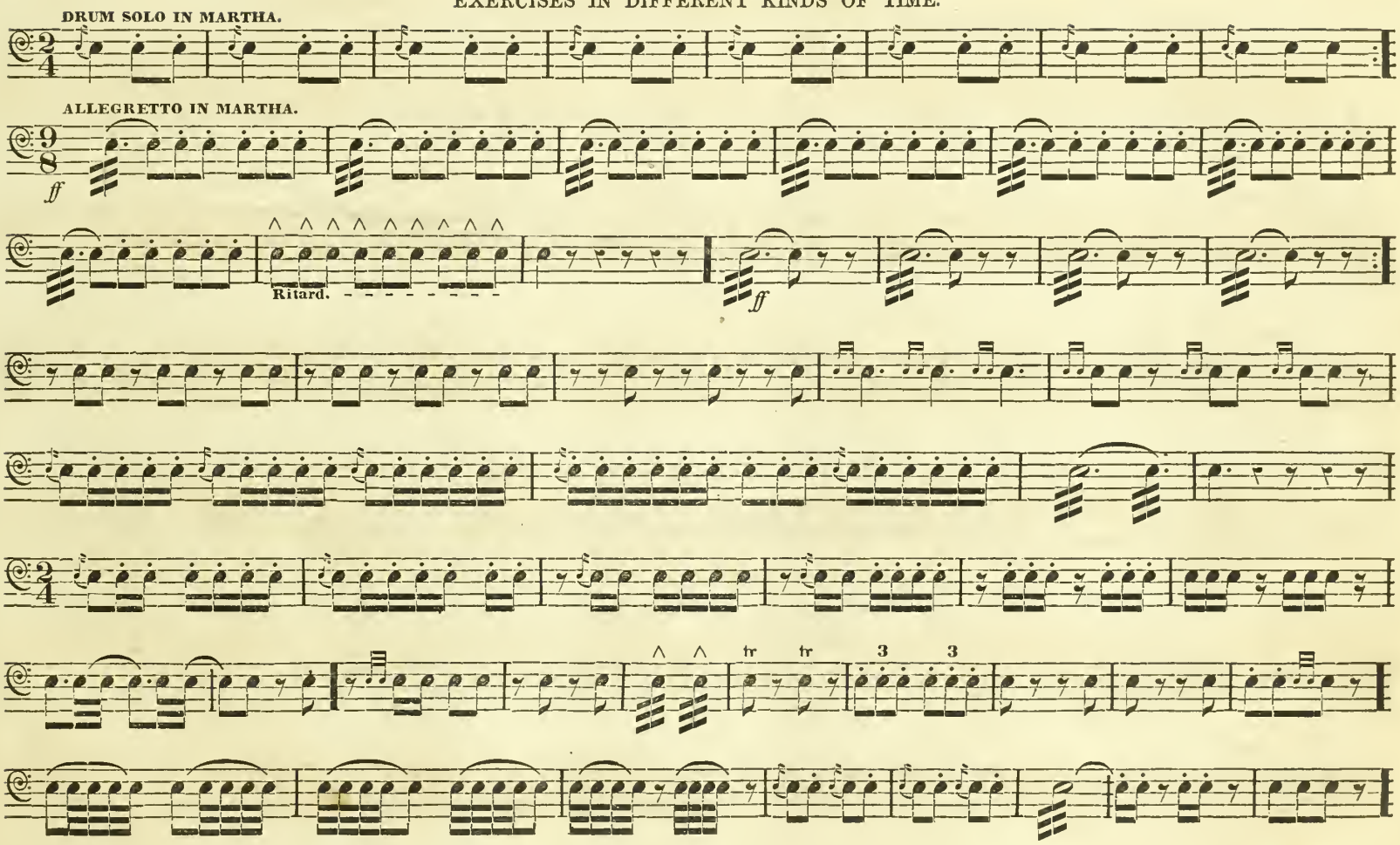
PLAYED IN QUICK-STEP TIME.



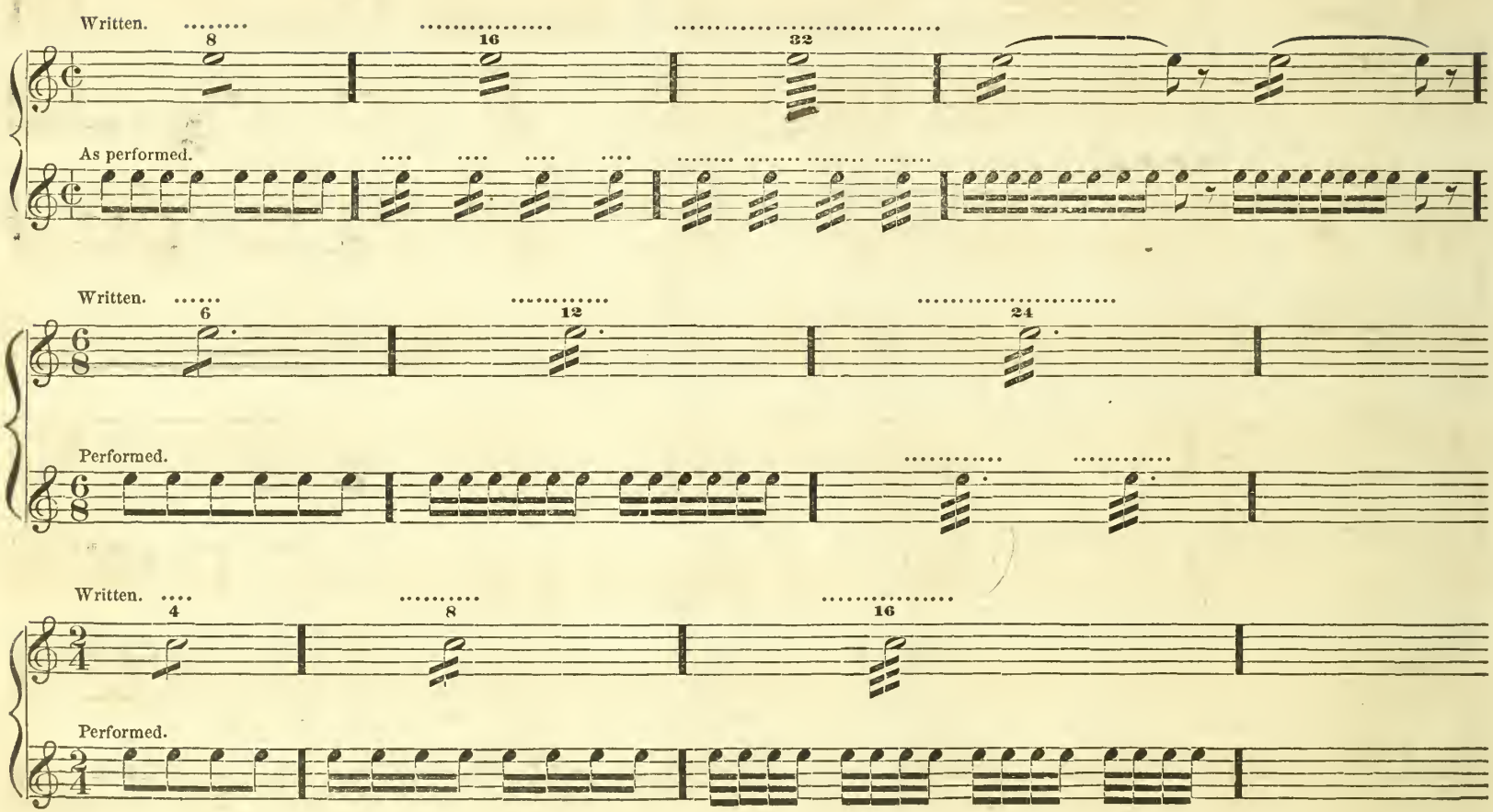
No. 21. EXERCISES OF THE VARIOUS BEATS, IN DRUMMING.

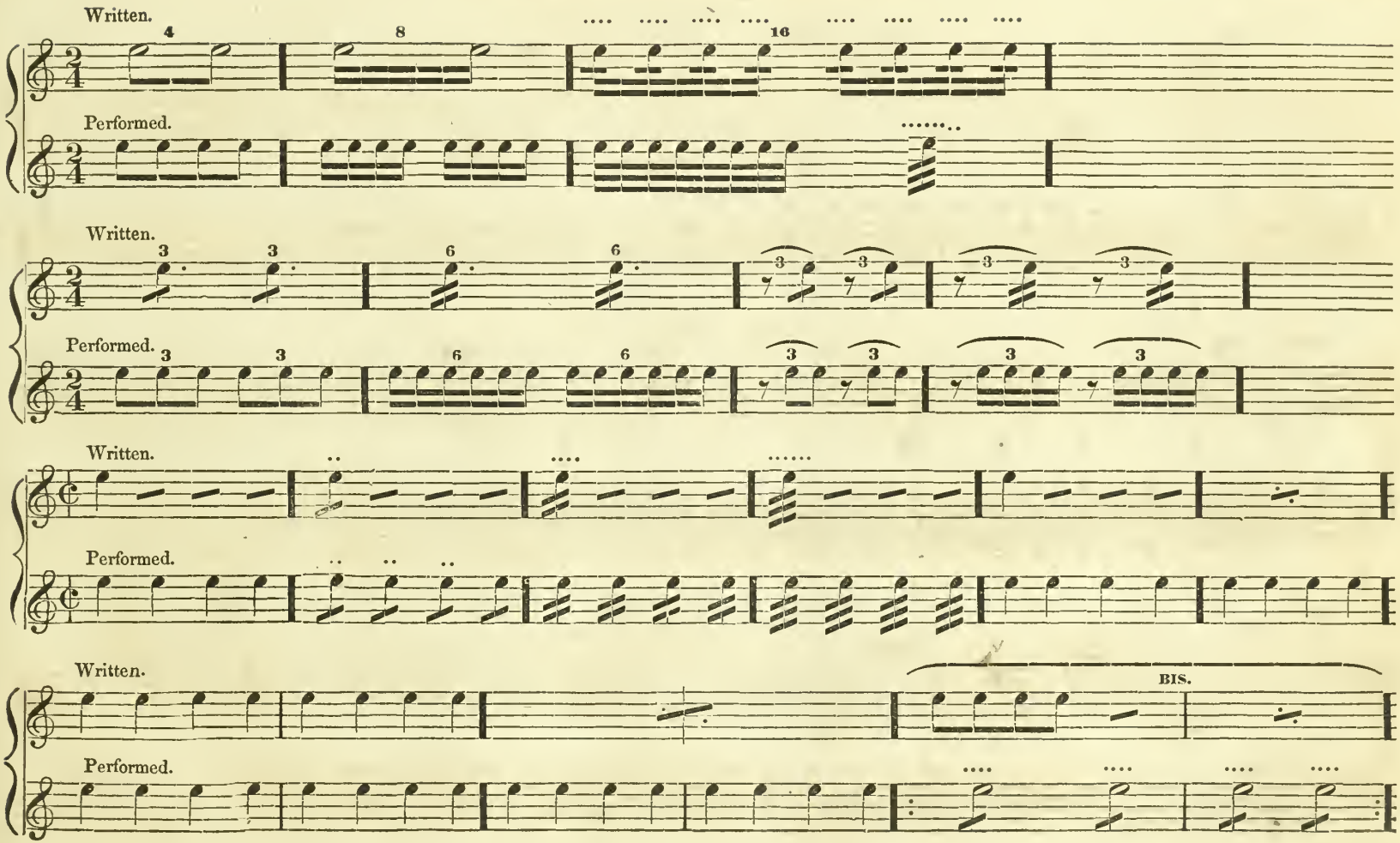


EXERCISES IN DIFFERENT KINDS OF TIME.

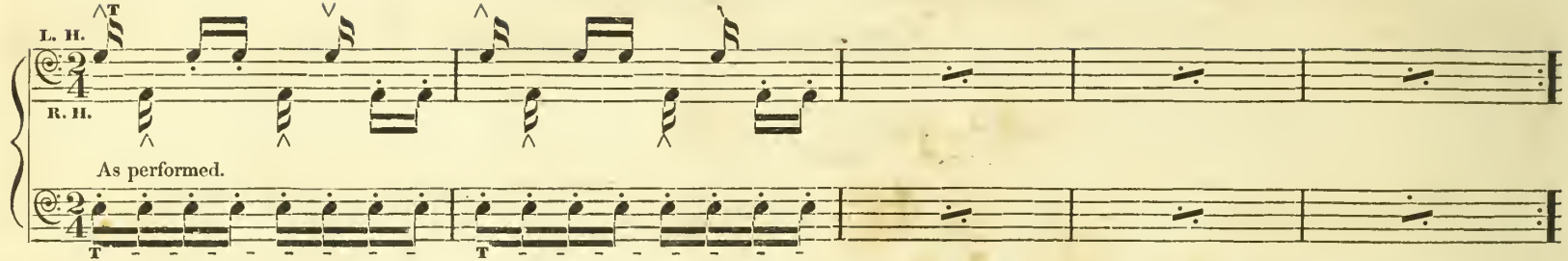


ABBREVIATIONS IN DRUM PARTS.

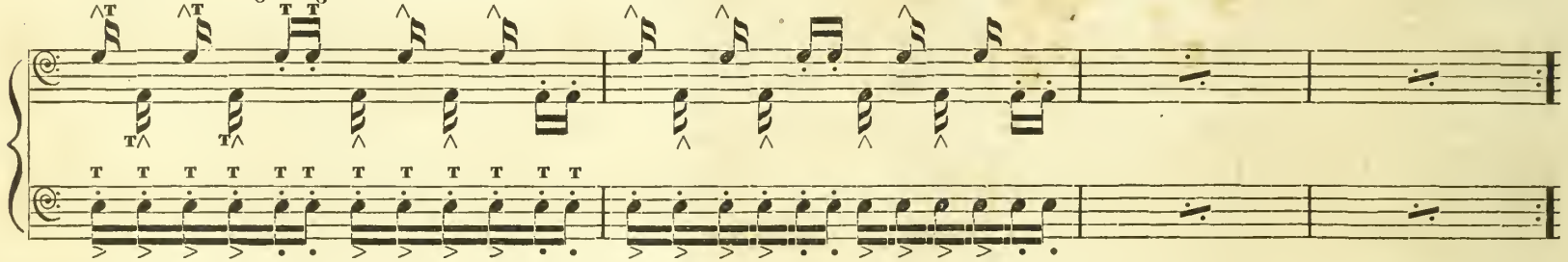



Written.
Performed.
Written.
Performed.
Written.
Performed.
Written.
BIS.
Performed.

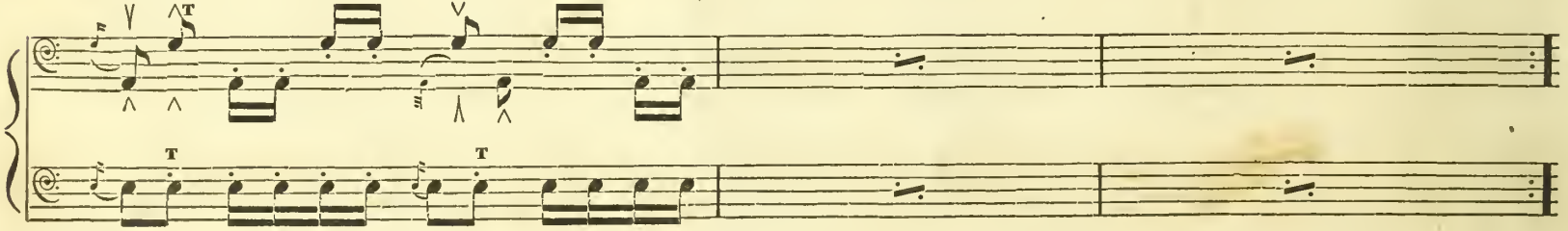
Exercise. SINGLE PARADIDDLE.



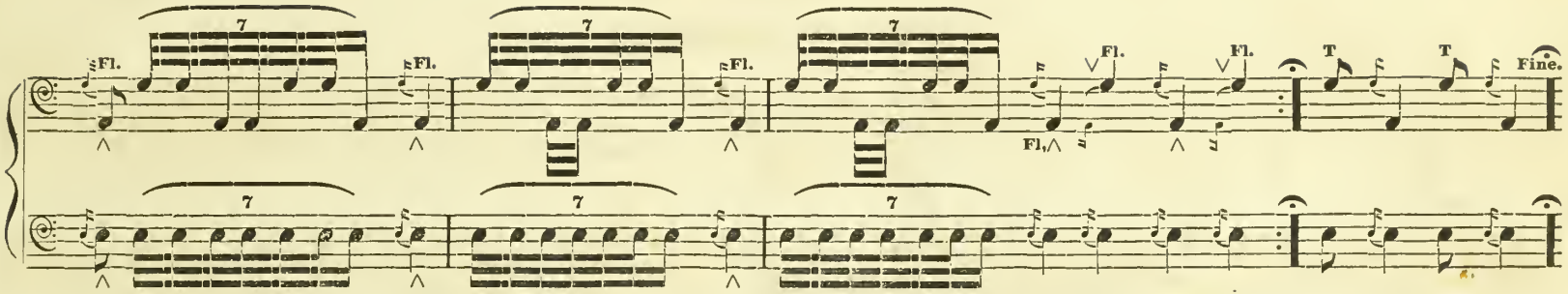
Exercise. In $\frac{3}{8}$ or $\frac{6}{8}$ time. DOUBLE PARADIDDLE.



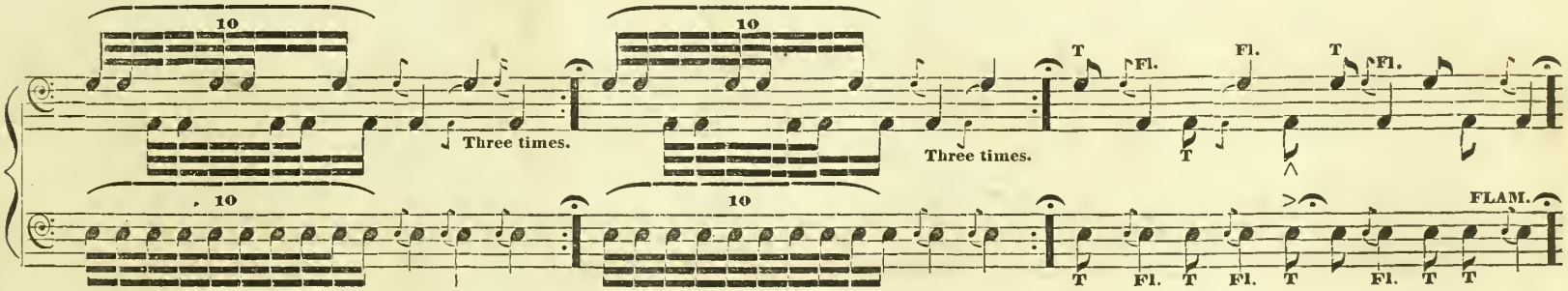
Exercise. FLAM PARADIDDLE.



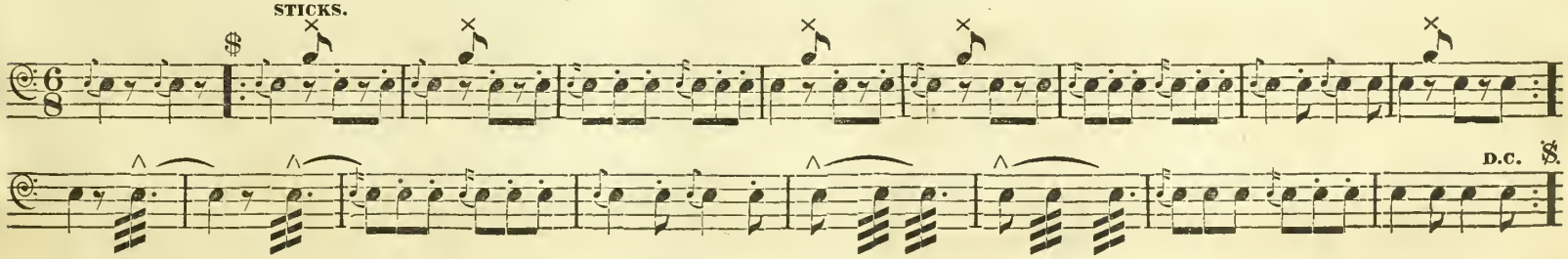
Exercise. FIELD OFFICER'S CALL.



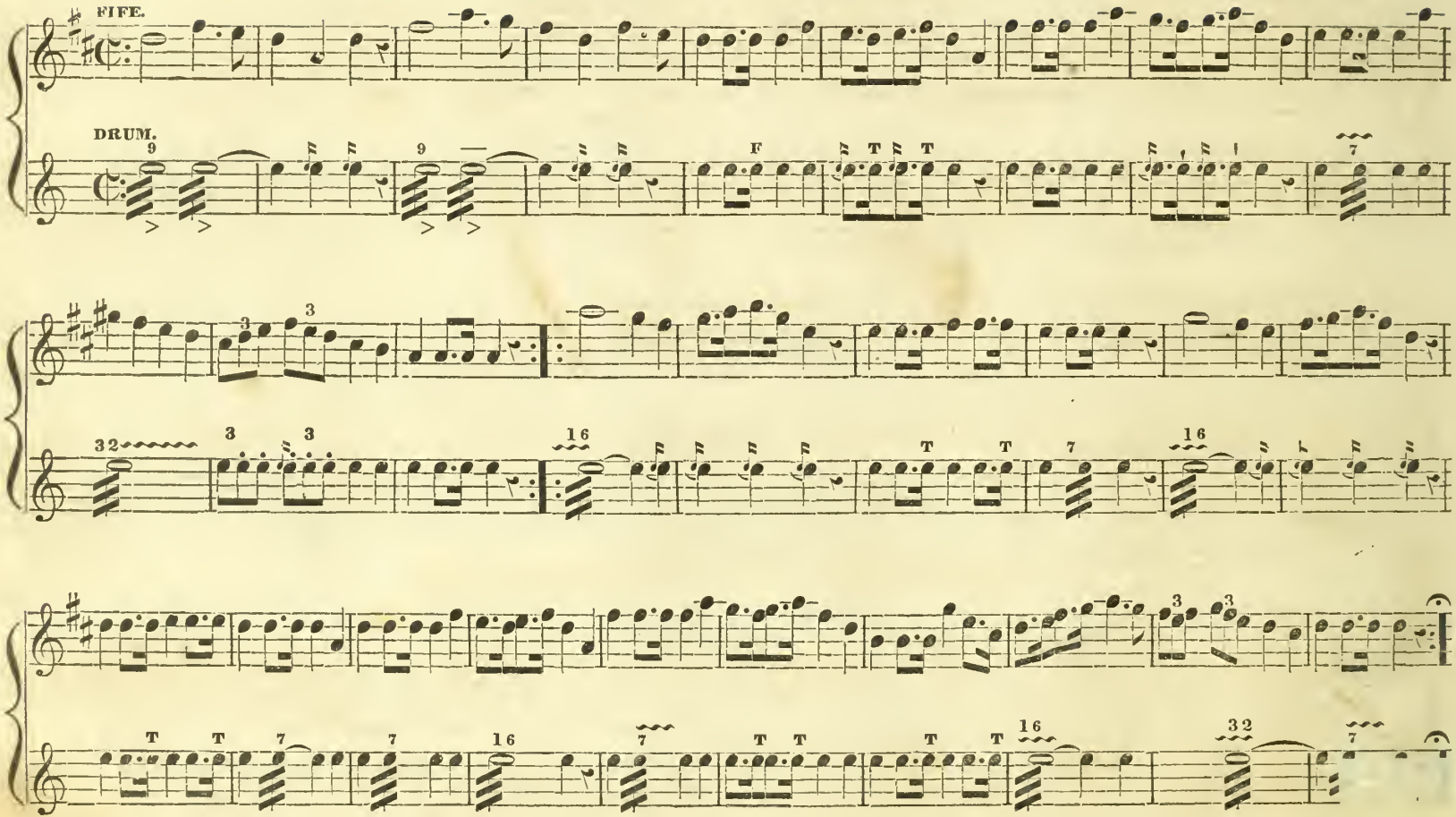
Exercise. SERGEANT'S CALL. CORPORAL'S CALL. CEASE FIRING.



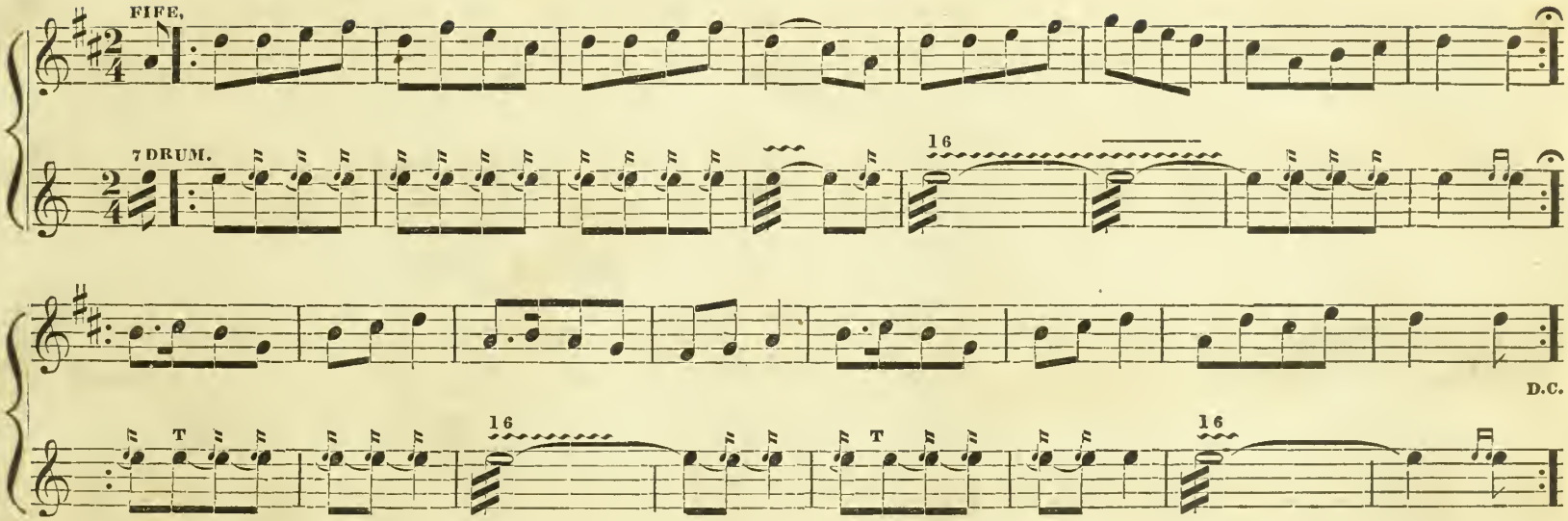
QUICK STEP FOR DRUM CORPS.



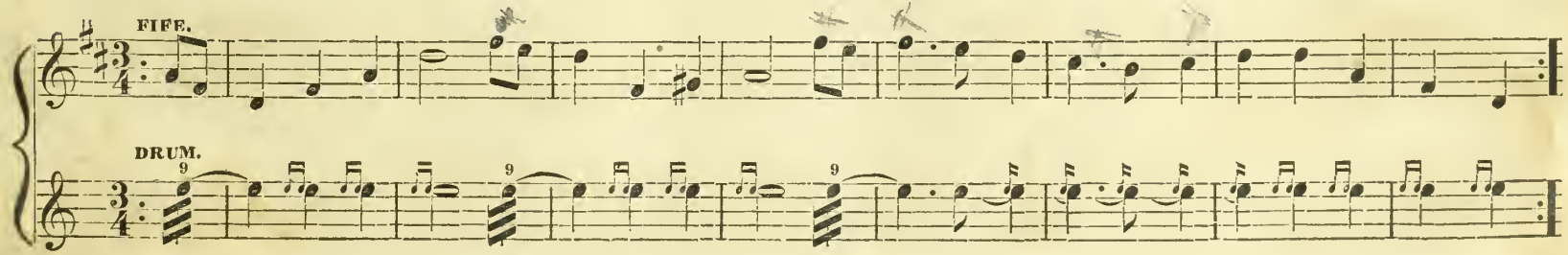
HAIL COLUMBIA.



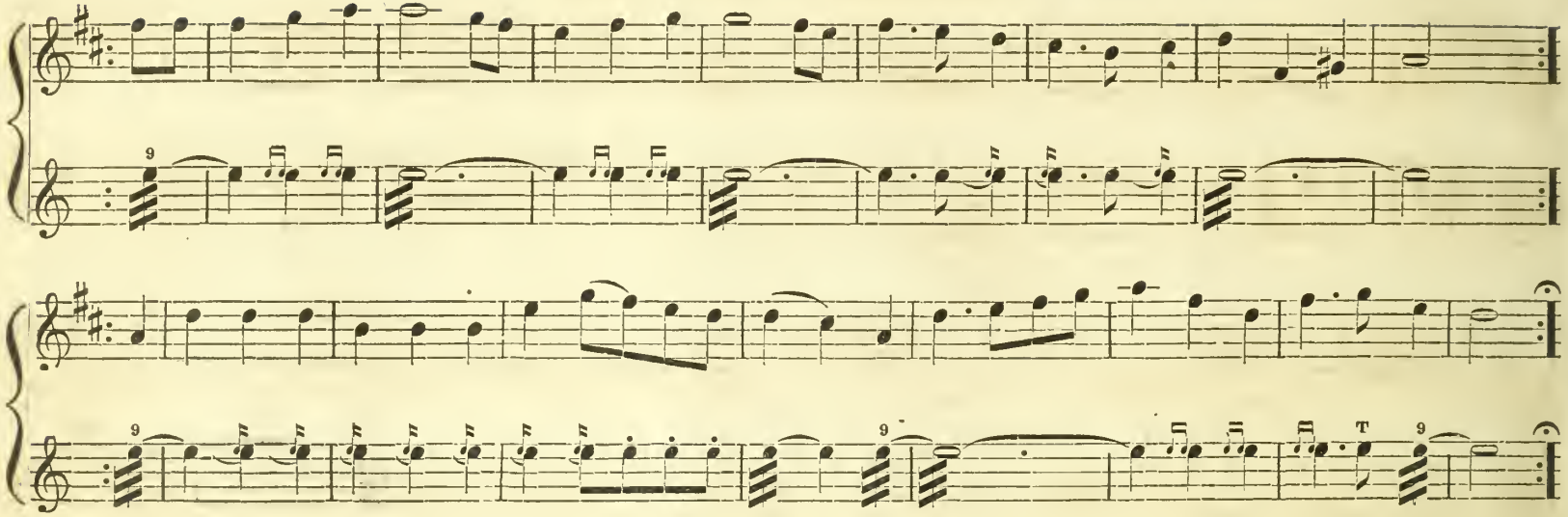
YANKEE DOODLE.



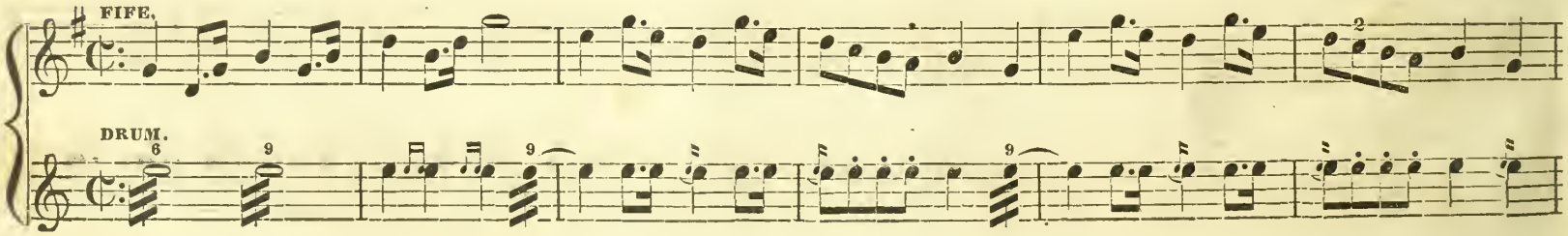
STAR SPANGLED BANNER.



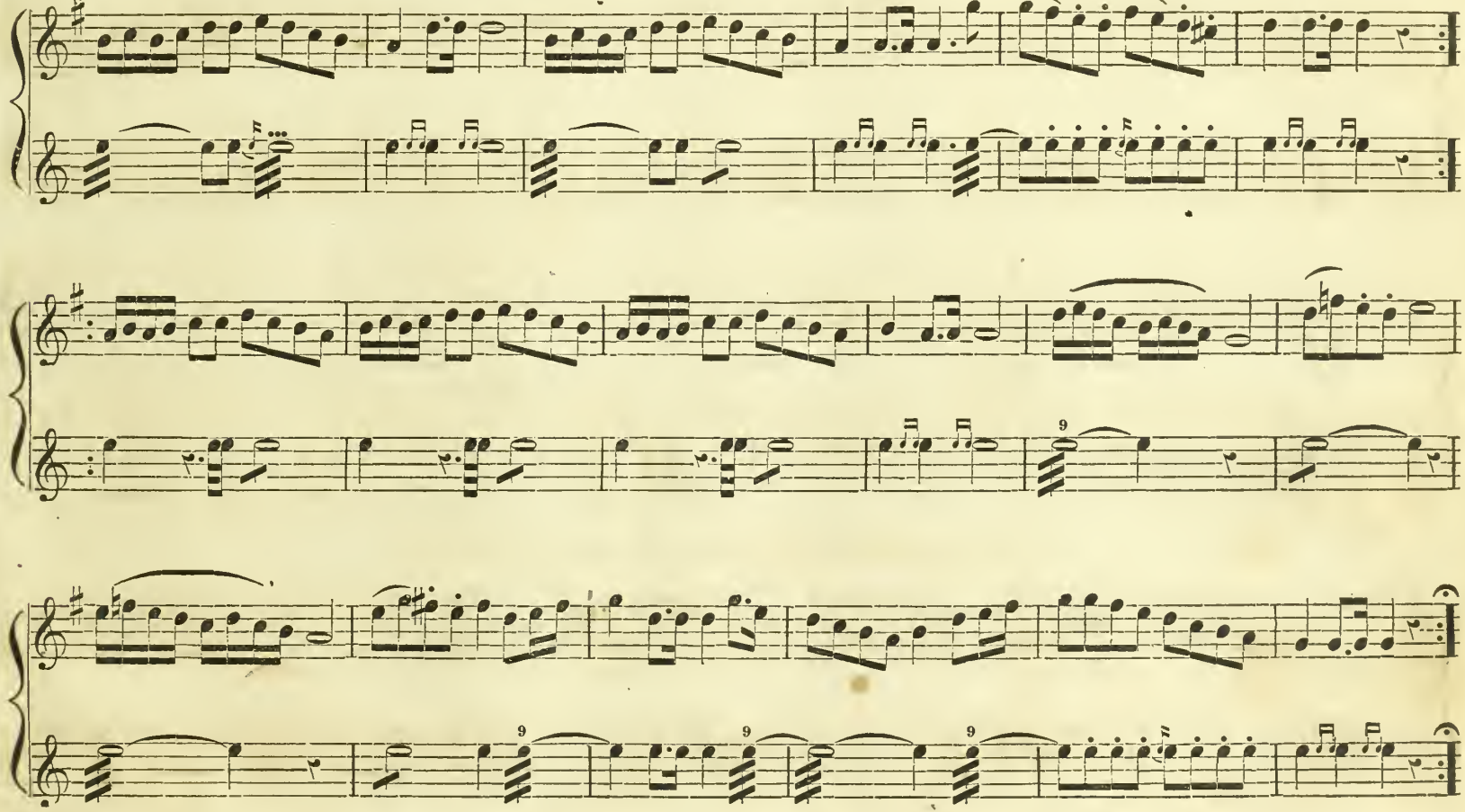
STAR SPANGLED BANNER. Concluded.



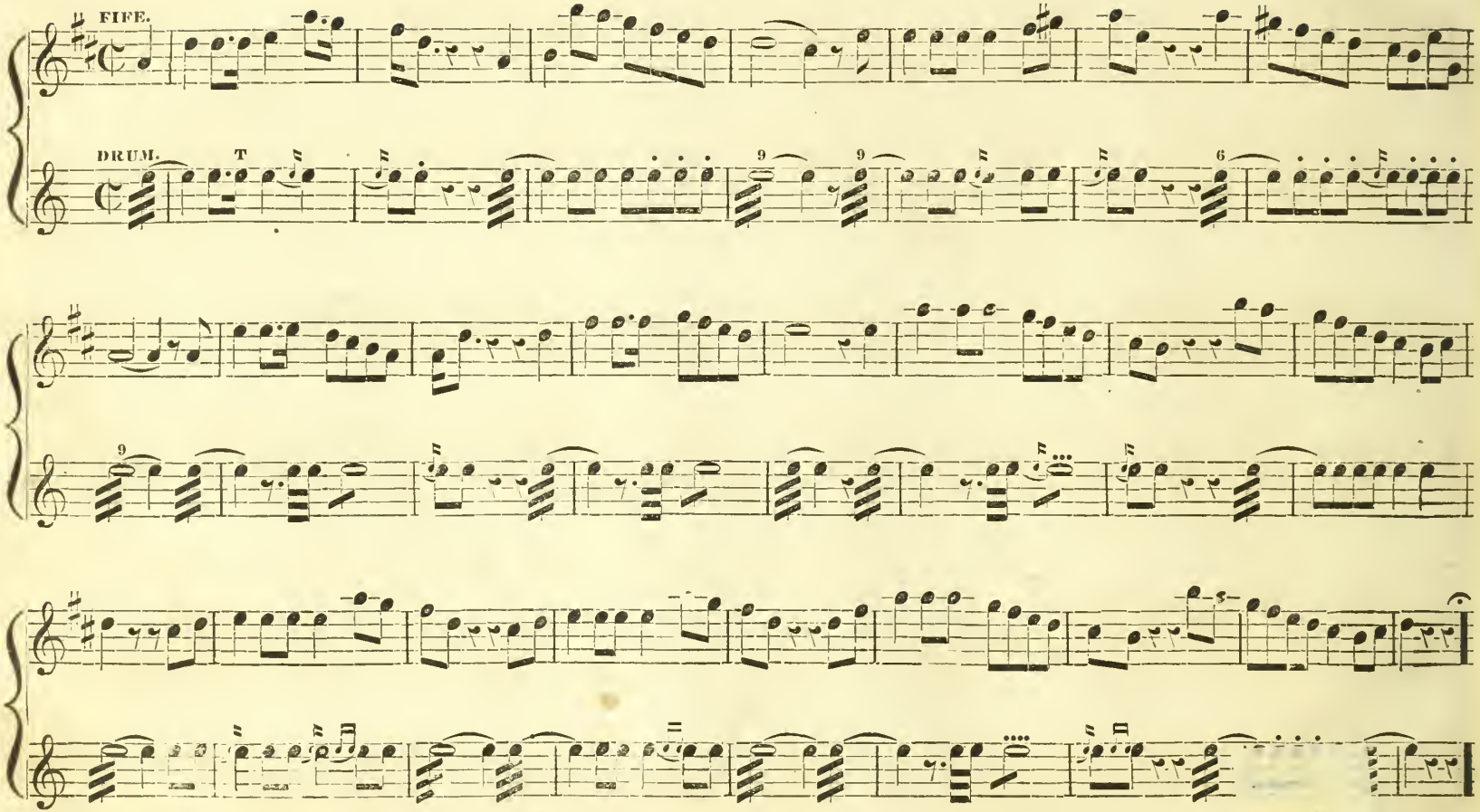
WASHINGTON'S MARCH.



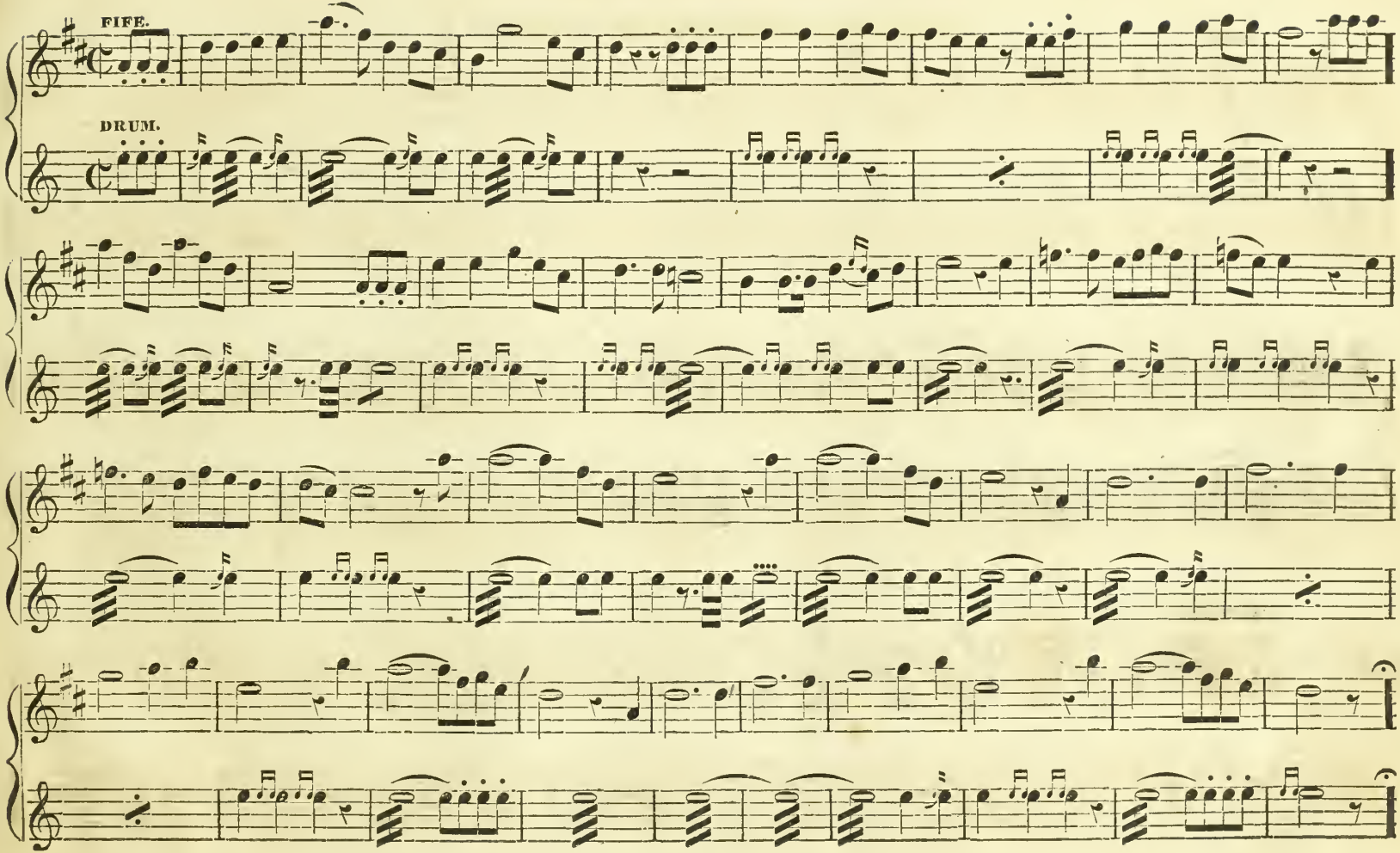
WASHINGTON MARCH. Concluded.



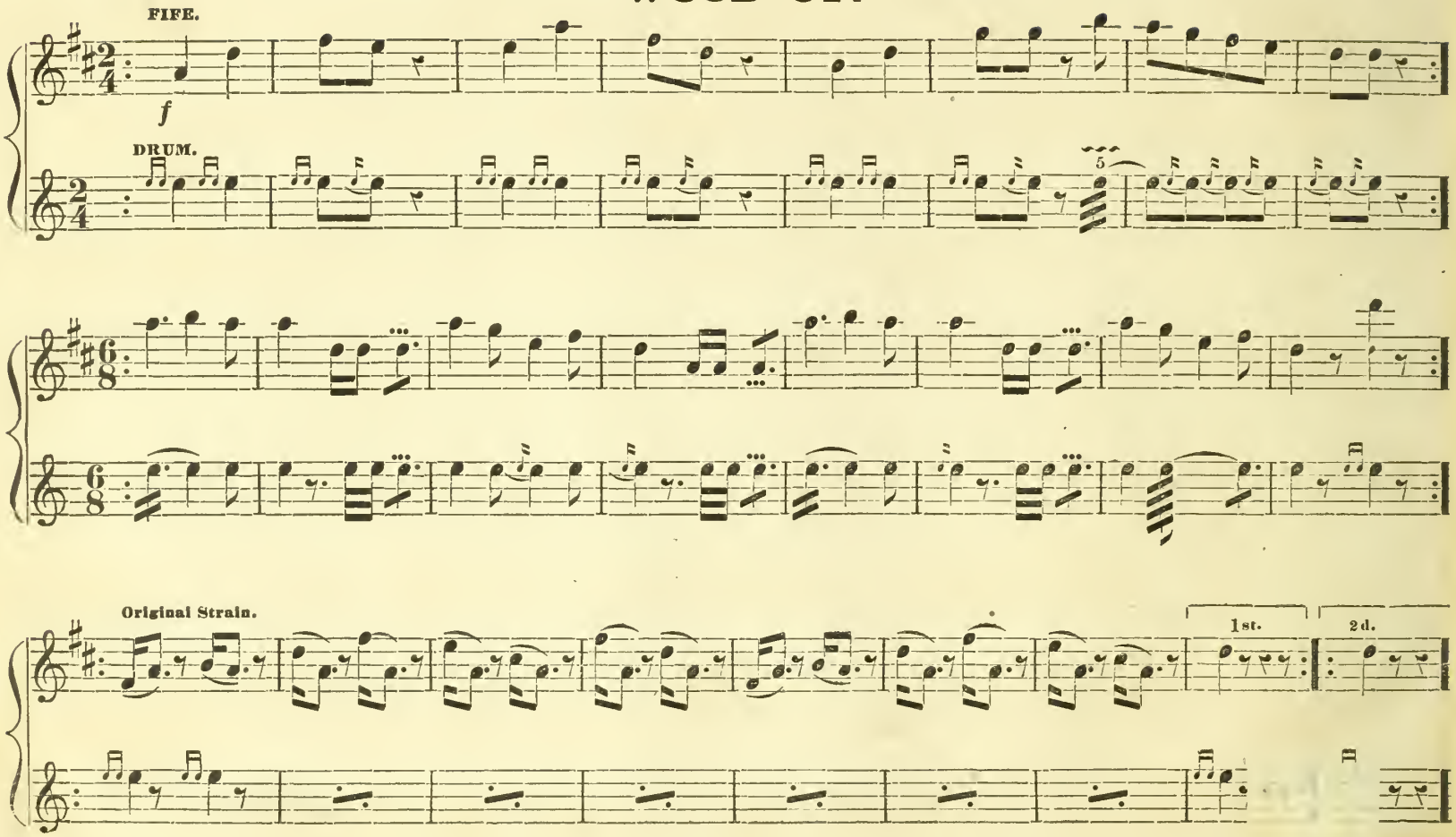
RED, WHITE AND BLUE.

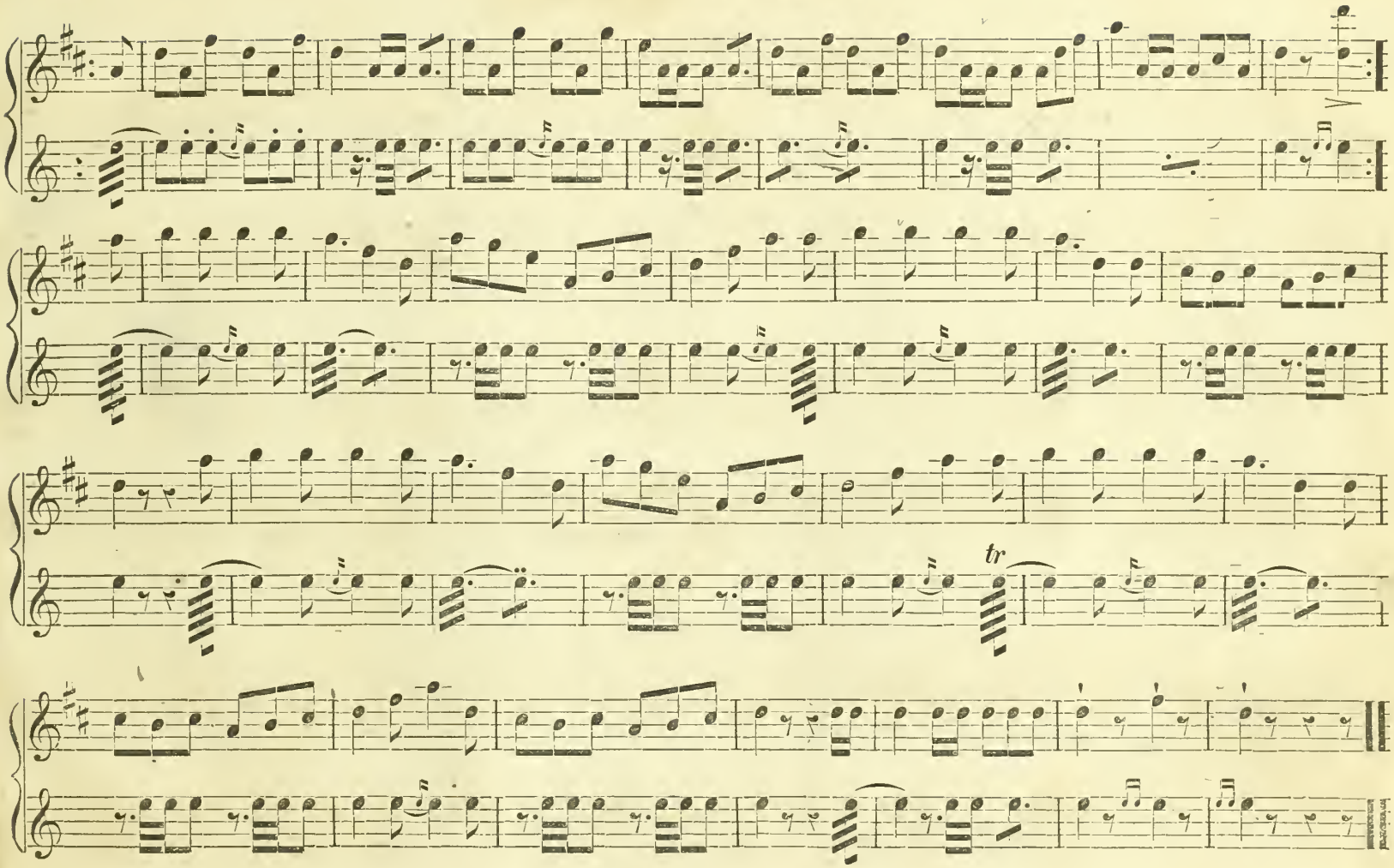


MARSEILLES HYMN.

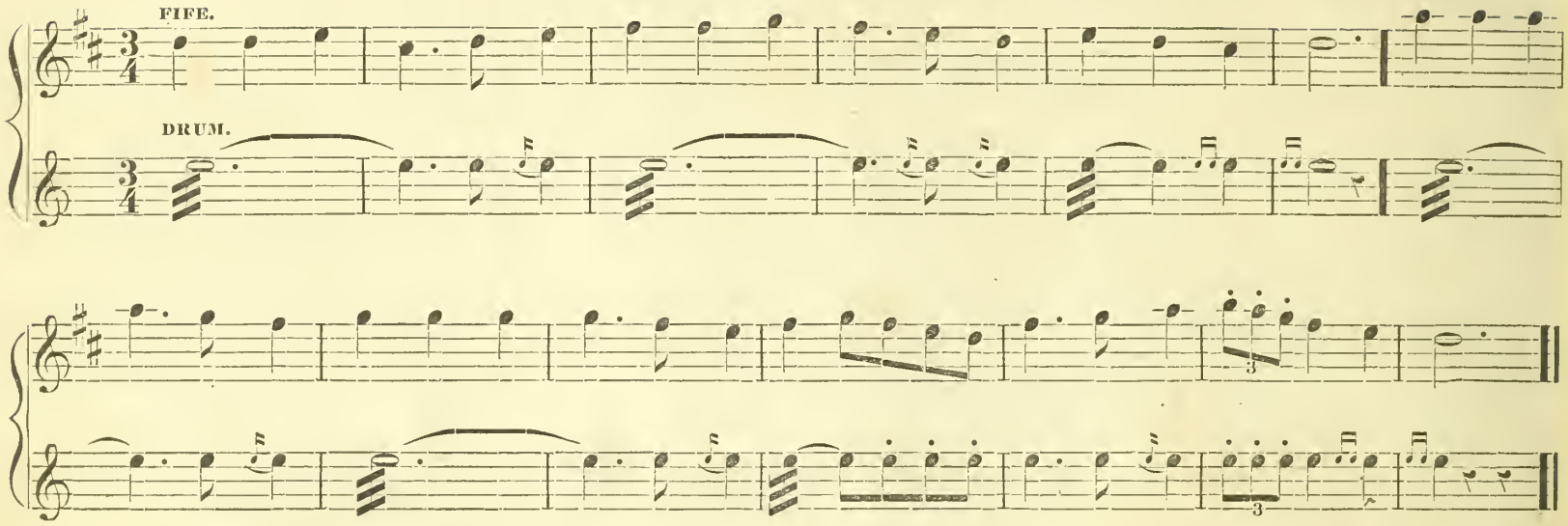


WOOD UP.

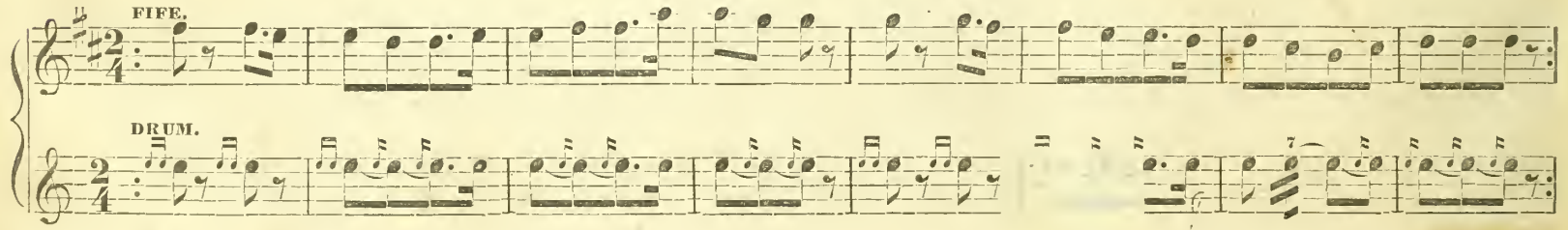



tr

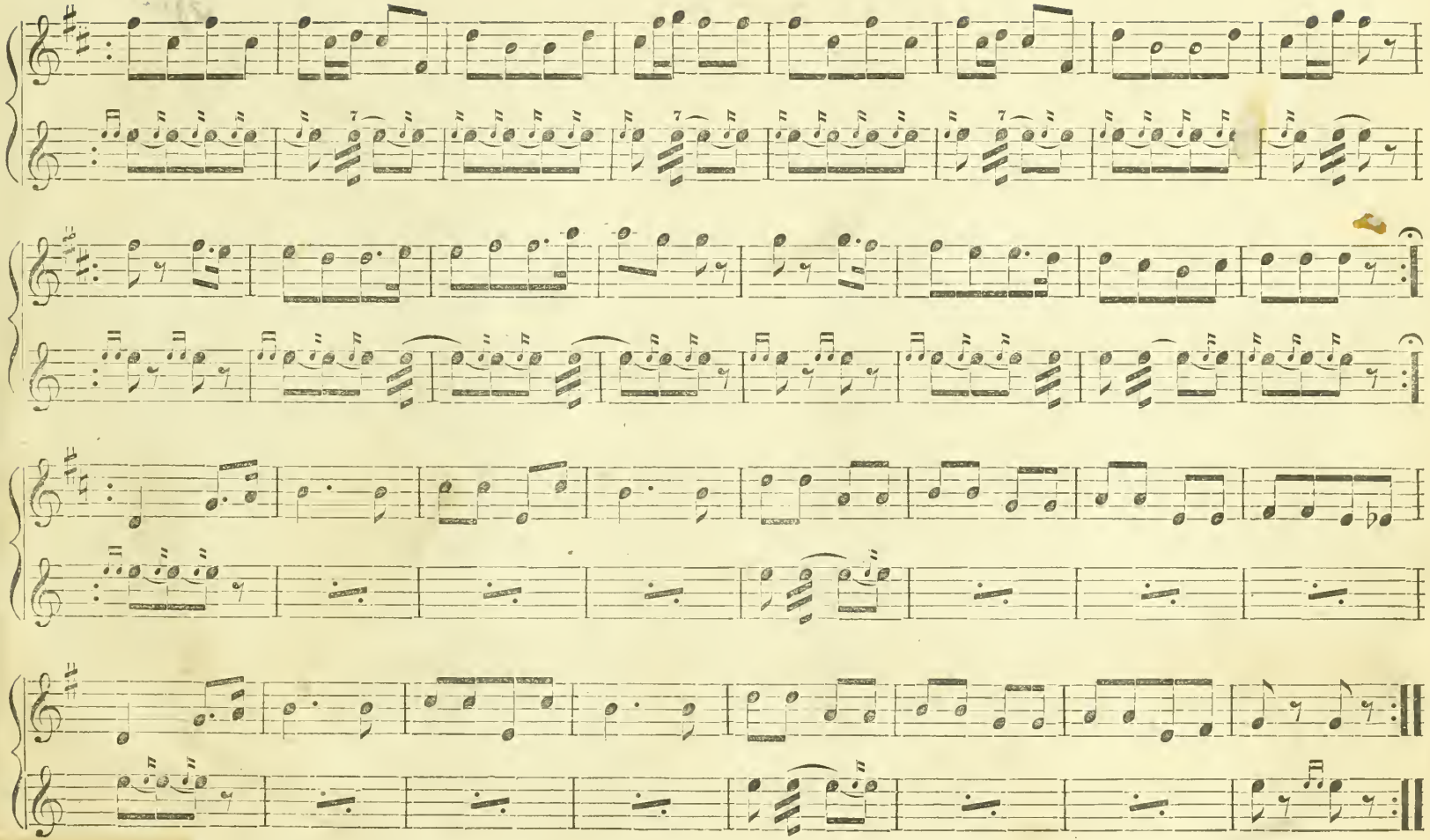
GOD SAVE THE QUEEN.



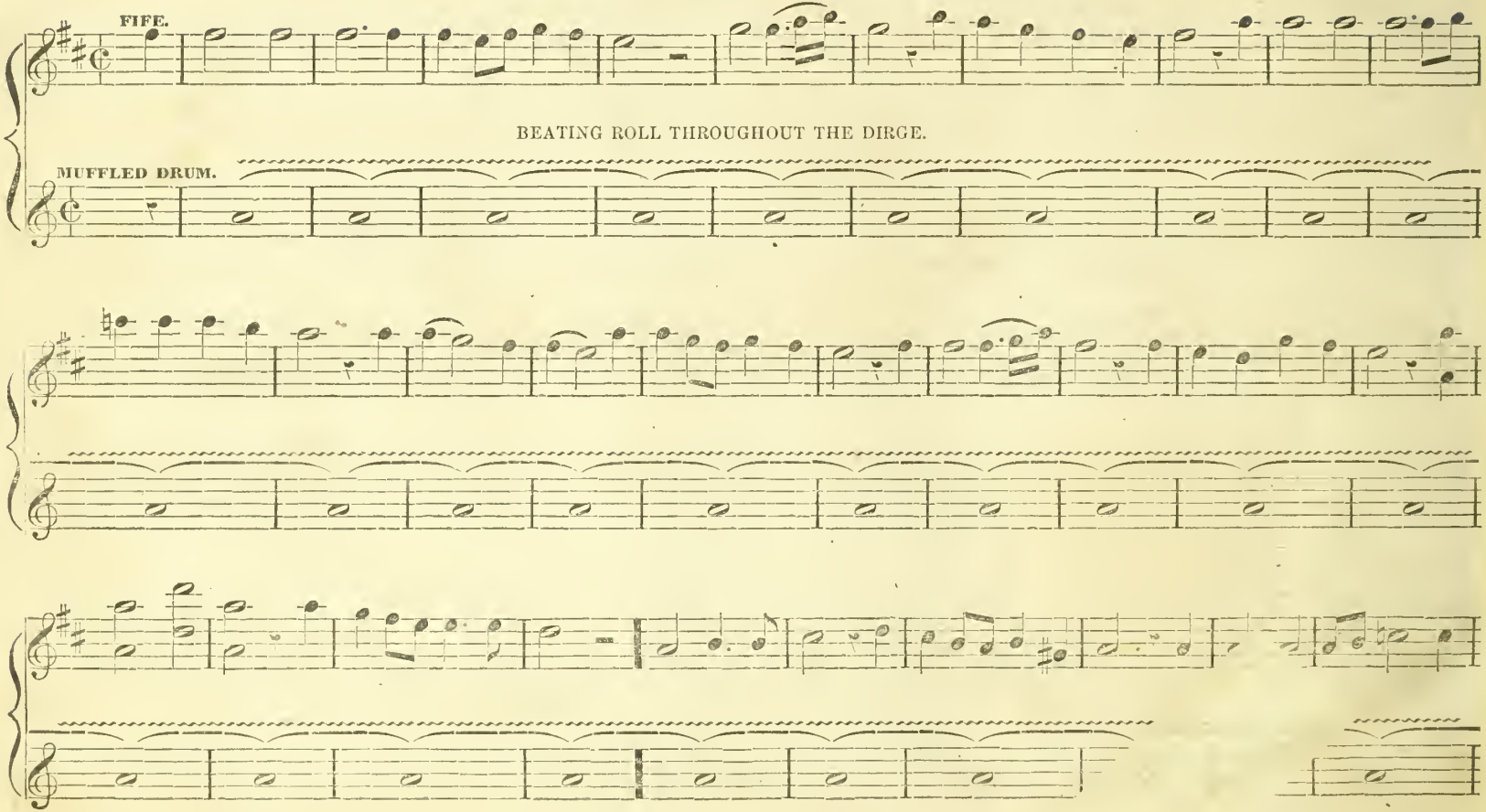
SULTAN'S POLKA.

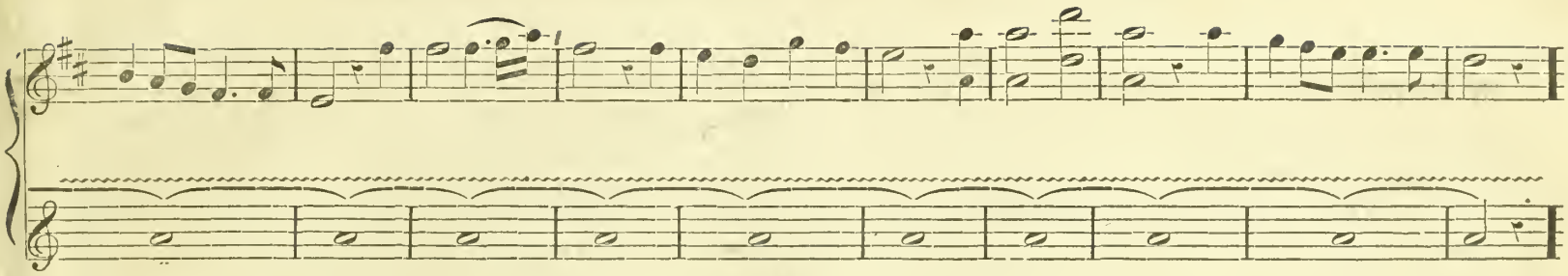


SULTAN'S POLKA, Concluded.

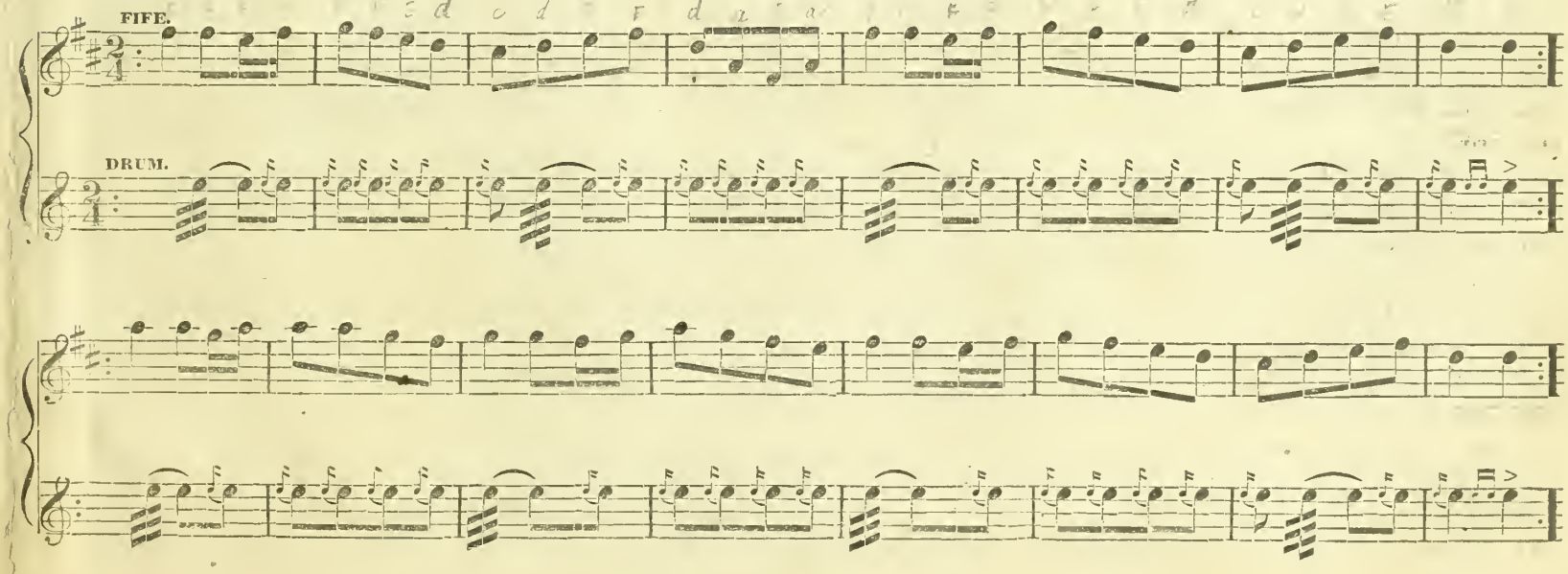


DEAD MARCH IN SAUL.





ROAD TO BOSTON.



INDEX TO CONTENTS.

INSTRUCTIONS, EXERCISES, CALLS, &c.

ELEMENTS OF MUSIC 3
ILLUSTRATIONS OF POSITIONS 8
EXPLANATION OF CHARACTERS AND MARKS 9
THE ROLL 11
THE SINGLE STROKE ROLL 12
THE TAP 14
THE FLAM 14
THE RUFF 15
THE FLAMADIDDLE 16
THE SIDE FLAMADIDDLE 16
THE FIVE STROKE ROLL 17
THE SEVEN STROKE ROLL 18
THE EIGHT STROKE ROLL 19
THE NINE STROKE ROLL 19
THE TEN STROKE ROLL 20
THE ELEVEN STROKE ROLL 21
THE SINGLE DRAG 21
THE DOUBLE DRAG 22
THE DRUMMER'S CALL 22
THE BAND CALL 23
TO THE COLORS 24
THE ASSEMBLY 24
THE GENERAL 25
EXERCISES OF THE VARIOUS BEATS IN DRUMMING 26
ABBREVIATIONS IN DRUM PARTS 28
SINGLE PARADIDDLE 29
DOUBLE PARADIDDLE 29
FLAM PARADIDDLE 30
FIELD OFFICERS' CALL 30
SERGEANT'S CALL 30
CORPORAL'S CALL 30
CEASE FIRING 30
QUICK STEP FOR DRUM CORPS 31

TUNES.

DEAD MARCH IN "SAUL." 32
GOD SAVE THE QUEEN 32
HAIL COLUMBIA 32
HAIL TO THE CHIEF 32
MARSEILLES HYMN 32
OUR FLAG IS THERE 32
RED, WHITE, AND BLUE 32
ROAD TO BOSTON 32
STAR SPANGLED BANNER 32
SULTAN'S POLKA 32
WASHINGTON'S MARCH 32
WOOD UP 32
YANKEE DOODLE 32

BOSTON PUBLIC LIBRARY
3 9999 08599 780 5

APR 6 1934